

MUSIC AT  
WESLEYAN CHURCH,  
QUEEN'S ROAD,  
ECKHAM.

*The Nonconformist*

CHOIR  
TRAINING.



[50.] Supplement: SHEPHERD OF TENDER YOUTH, by Arthur Berridge.

[JUNE, 1900.]

# SPRINGWOOD ORGAN WORKS, HUDDERSFIELD.

ORGANS BUILT DURING 1899

BY

## PETER CONACHER & CO. (THE OLD FIRM.)

- |                                   |                                    |                                     |
|-----------------------------------|------------------------------------|-------------------------------------|
| 1. Banbridge: Catholic Chapel.    | 12. Coombe Bissett: Parish Church. | 22. Moreton: Parish Church.         |
| 2. Birkenhead: Prenton Church.    | 13. Ferndale: Welsh Wes. Chapel.   | 23. Newtown: Baptist Chapel.        |
| 3. Birley Carr: N. C. Chapel.     | 14. Grimsby: Garibaldi St. Chapel. | 24. Northampton: Victoria Road      |
| 4. Brockmoor: Wesleyan Chapel.    | 15. Handsworth: St. George's Pres- | Congregational Chapel.              |
| 5. Brynamman: Gibeas Chapel.      | byterian Church.                   | 25. Nottingham: Redcliffe Road      |
| 6. Brynmawr: Rehoboth Chapel.     | 16. Hartshead: Parish Church.      | Chapel.                             |
| 7. Carrigart: Parish Church.      | 17. Kirkcubbin: Parish Church.     | 26. Pitaligo: Parish Church.        |
| 8. Cawthorne: Wesleyan Chapel.    | 18. London: Downs Baptist Chapel.  | 27. Porth: Calvaria Chapel.         |
| 9. Chester: P. M. Chapel.         | 19. London: Welsh Chapel, Shir-    | 28. Soothill: Congregational Chapel |
| 10. Colwyn Bay: Bryn-y-Maen       | land Road.                         | 29. Upper Bangor: Congregational    |
| Church.                           | 20. Macclesfield: Brunswick Chapel | Chapel.                             |
| 11. Connah's Quay: Congl. Chapel. | 21. Marsden Moor: P. M. Chapel.    | 30. Warrington: Parish Church.      |

CONGREGATIONAL UNION OF ENGLAND AND WALES.

### SUPPLEMENTAL ANTHEMS TO THE CONGREGATIONAL CHURCH HYMNAL.

In response to a widely expressed desire, a Supplement consisting of 35 Anthems has now been issued. The Selection includes Special Anthems for Christmas, Easter, Harvest, Missionary, and other occasions.

*The Editions ready are as follows:*

No. 44* Crown 8vo, cloth, 35 Supp'em-mental Anthems ...	2s.	No. 50** Royal 8vo. Organ Ed. 120 Anthems Complete	10s.
" 44A.       "       " 120 Anthems Complete,		(via., 85 Old; 35 New)	
" 50* Royal 8vo. Organ Ed. 35 Supp. Anthems...	3s. 6d.	" 60* Crown 8vo (Sol-a), Supplemental Anthems	2s.
	6s.	USUAL TERMS FOR QUANTITIES.	

A New "Special India Paper" Edition, crown 8vo, with Music, including 35 Supplemental Anthems just issued; 775 Hymns, 147 Chants, 120 Anthems.

*In the following Handsome Bindings at Nett Prices:*

Cloth extra, red burnished edges... ..	6s. nett.	Lux Persian limp, r/c, red-gold edges ... ..	8s. 6d. nett
Limp cloth, r/c, red-gold edges ... ..	6s. 6d. "	Smooth Persian Padded, r/c, red-gold edges ... ..	8s. 6d. "
Paste grain, loose r/c, red-gold edges ... ..	7s. 6d. "	Best Turkey Morocco, ex. red-gold-solid ... ..	12s. "
		Red Russia, r/c, red-gold, solid gold roll ... ..	13s. 6d. "

PUBLICATION DEPARTMENT, MEMORIAL HALL.

HENRY THACKER, MANAGER.

## NICHOLSON & LORD, Organ Builders, VICARAGE PLACE, WALSALL; And 748, George Street, Sydney, Australia.

Organs built with improved Tracker Action, also with the Tubular Pneumatic Transmission Action, on the latest and most approved principle.

Specifications and Estimates for New Organs, Enlargements, Repairs, etc., sent free.

ORGANS TUNED BY CONTRACT OR OTHERWISE.

First-class Tuners sent to all parts of the Country.

TO CHOIRMASTERS, CHORISTERS, AND THOSE  
LEARNING TO SING.

THE ENGLISH PATENT CONCERTINA  
is the best for training the voice; it excels all other musical instruments; and its extreme portability and richness of tone are not the least of the many advantages it possesses.

## LACHENAL & CO.'S NEW MODEL CONCERTINAS

can be made to suit the taste of the most fastidious in regard to quality and tone, and are made from 48 to 68 keys in Treble, Tenor, Baritone, and Bass, adapted for every description of orchestral music. The New Patent Bowing Valves, as used by Signor Alsepi, render its intonation perfect.

## WADSWORTH & BRO., Organ Builders, 35, OXFORD STREET, MANCHESTER, And at 181, UNION STREET, ABERDEEN.

Specifications & Estimates for New Organs, Reconstructions, and Repairs sent on application free of charge.

ORGANS CONSTRUCTED ON A PERFECT SYSTEM OF TUBULAR PNEUMATICS, AND ON THE ELECTRIC SYSTEM.

TUNINGS CONTRACTED FOR IN ANY PART OF GREAT BRITAIN.

SEVERAL GOOD SECOND-HAND ORGANS FOR SALE.

## NICHOLSON & CO., Organ Builders, PALACE YARD, WORCESTER.

(Established 50 Years.)

Organs Constructed with Tubular  
and other Improved Pneumatic Actions.

Specifications, Estimates, Designs, and Testimonials  
sent post free on application.



## VIOLINS

Complete Outfits, consisting of Violin, Bow, Case, Resin, Strings, and Tutor, 10/6, 15/6, 21/6, and upwards. Finest made Russian Gut E Strings, 6d. each. Portable Folding Bronzed Iron Music Stands, 3/- each, Post Free; two for 5/6; three for 8/6.

### BANJOS, MANDOLINS, GUITARS,

and everything in the Musical line, including Brass, Military, and Orchestral Band Instruments. Kindly state requirements, and send for New Catalogues (Post Free), which will confirm the GENERAL PUBLIC OPINION that we are without doubt the BEST and CHEAPEST House in the Trade.

## MANUFACTURERS. JOSEPH RILEY AND SONS CONSTITUTION HILL, BIRMINGHAM.

### Now Ready.

A NEW MARCH BY JULIAN CROGER, Composer of the enormously successful Fantasia, "The Wolves; or, A Race for Life."  
PERFORMED WITH GREAT SUCCESS AT ROYAL ALBERT HALL, LONDON.

## ST. WINIFRED'S MARCH.

For Piano-forte or Organ.

By FREDK. JULIAN CROGER.

With Violin Part. PRICE 3s.

Other Orchestral Parts in Preparation (2d. each).

"We cordially recommend this to all who like a good March. It is the sort of piece that one likes better every time one plays it."

Copies will be forwarded post free for 1s. to our readers during June.

"MUSICAL JOURNAL" Office, 29, Paternoster Row, London, E.C.

## THE POSITIVE ORGAN CO.,

LIMITED,

8a, BERKLEY ROAD,

CHALK FARM,

LONDON, N.W.

### DIRECTORS:

E. J. HOPKINS, Esq., Mus.  
Doc., Chairman.

J. MEWBURN LEVIE, Esq.

W. RAEBURN ANDREW, Esq.

THOS. CASSON, Esq.,

Managing Director & Sec.



The "Positive" is a REAL Organ, i.e., its tones are exclusively from organ flue pipes. It produces on one keyboard the effect of two manuals and pedals. Transposes. Blown by performer. Pretty appearance. Moderate price. Small size. No shams, dummies, or gimcrack. No reeds. Invaluable for Country and Mission Churches, etc.

Terms, Description, Testimonials, etc., apply as above.

# The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.

No. 150.

JUNE 1, 1900.

PRICE 2D.

Annual Subscription: 2s. 6d. post free.

By Royal Appointment.

**NORMAN & BEARD, LTD.**  
Organ Builders,  
NORWICH & LONDON.

Head Office:

24, QUEEN VICTORIA STREET, E.C.

Recent Testimonial from the Choir Committee of Aston Villa Wesleyan Church, April 21st, 1899.

"That this Committee, after 12 months' trial, desires to express to Messrs. Norman & Beard, Ltd., its entire satisfaction with the way in which they fulfilled their contract, and to say that the organ is acknowledged by all to be an instrument of great beauty, purity, and mellowness, admirably adapted to the required purposes, and giving proof of thorough workmanship in the mechanism."

Yours truly,

W. F. GREEN,

Hon. Sec. to Choir Committee.

## COMPOSITIONS

BY

**E. BUNNETT, Mus.D. Cantab.**

TE DEUM IN "A" MAJOR ... Four Voices, 3d.

MAGNIFICAT and NUNC DIMITTIS in "D." ... Four Voices, 3d.

STORY OF THE CROSS ... .. 2d.

### EASTER ANTHEMS.

IF WE BELIEVE ... .. Four Voices, 4d.

"THE GOOD SHEPHERD" ... .. 3d.

Chorus, "MAY, SWEET MAY" ... .. 3d.

NOVELLO & COMPANY, LONDON.

## NOTES ON CONDUCTORS AND CONDUCTING.

BY

**T. R. CROGER, F.R.G.S., F.Z.S.,**

Conductor of the Nonconformist Choir Union Orchestra,  
and Hon. Sec. Nonconformist Choir Union.

Price: Paper, Sixpence; Cloth Boards, One Shilling.

London: "MUSICAL JOURNAL," 29, Paternoster Row, E.C.

## SEVEN NEW TUNES FOR SUNDAY SCHOOL FESTIVALS

BY

**CALEB SIMPER, DR. WATSON, A. BERRIDGE.**

Music, 7/- per 100. Words, 2/- per 100.

SPECIAL TITLE PAGE FOR QUANTITIES.

Write for Sample to

SUNDAY SCHOOL UNION, 1, PICCADILLY, MANCHESTER.

## "FIVE VESPER HYMNS"

(Both Notations).

By **J. P. ATTWATER**

(Organist of Dr. J. Guinness Rogers' Church).

Complete 4d.; separately (on cards), 1d. each.

"MUSICAL JOURNAL," Office, 29, Paternoster Row,  
London, E.C.

## NEW AND ORIGINAL SUNDAY SCHOOL ANNIVERSARY HYMNS.

### Selection A

Contains Eleven Tried and Popular Pieces including "Soldiers of the Heavenly King," and "Friend of Children." Music by VALENTINE HEMERY, ARTHUR BERRIDGE, and CHAS. DARTON.

### Selection B (12 pieces)

Contains the ever-popular Hymn-Anthem **THERE IS A GLORIOUS HOME**, and several PRIZE TUNES by talented S.S. Composers, ARTHUR BERRIDGE, E. H. SMITH, F.R.C.O., ARTHUR G. COLBORN, VALENTINE HEMERY, W. DEXTER MILLER, and others.

Words by M. S. HAYCRAFT, WILFRID MILLS, and other favourite writers.

1s. per 100; 1s. 6d. per 100 assorted; 3d. per dozen.

The Set (either Notation) in Book form, 1d. (7s. per 100).

Words only, 1s. 6d. per 100.

### SEND FOR SAMPLES.

Local particulars printed free when 500 copies of the music or 1,000 copies of the words are ordered.

"MUSICAL JOURNAL" Office, 29, Paternoster Row, London, E.C.

PIANOS & ORGANS  
FIRST-CLASS INSTRUMENTS  
AT LOWEST RATES FOR CASH.  
Send for List and Special Offers.  
"MUSICAL JOURNAL," 29, Paternoster Row, London, E.C.

## LONDON COLLEGE OF MUSIC,

INCORPORATED,

GREAT MARLBOROUGH STREET, LONDON, W.

FOR EDUCATION AND EXAMINATIONS IN  
PRACTICAL AND THEORETICAL MUSIC.

PATRON - - - - - His Grace the DUKE OF LEEDS.

Dr. F. J. KARN, Mus. Bac. Cantab., Principal Education Dept.  
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS in PIANOFORTE PLAYING, SINGING, THEORY, and all branches of Music, will be held in London and at 350 Provincial Centres in JULY, when Certificates will be granted to all successful candidates without restriction to age. Latest date for receiving Entries, June 15th.

Syllabus for the year 1900, containing important alterations (including the new Primary Section in Pianoforte Playing), and giving full particulars of both Local and Higher Examinations, may be had on application.

Application for the Formation of New Centres should be made to the Secretary, who will furnish all necessary information.

The Higher Examinations for Diplomas of Associate (A.L.C.M.), Associate in Music (A.Mus. L.C.M.), Licentiate (L.L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.) take place in JULY and DECEMBER.

In the Educational Department, students are received and thoroughly trained under the best Professors at Moderate Fees.

T. WEEKES HOLMES, Secretary.



## NICHOLSON & LORD, Organ Builders, VICARAGE PLACE, WALSALL; And 748, George Street, Sydney, Australia.

Organs built with improved Tracker Action, also with the Tubular Pneumatic Transmission Action, on the latest and most approved principle.

Specifications and Estimates for New Organs, Enlargements, Repairs, etc., sent free.

ORGANS TUNED BY CONTRACT OR OTHERWISE.

First-class Tuners sent to all parts of the Country.

TO CHOIRMASTERS, CHORISTERS, AND THOSE  
LEARNING TO SING.

THE ENGLISH PATENT CONCERTINA  
is the best for training the voice; it excels all other musical instruments; and its extreme portability and richness of tone are not the least of the many advantages it possesses.

## LACHENAL & CO.'S NEW MODEL CONCERTINAS

can be made to suit the taste of the most fastidious in regard to quality and tone, and are made from 48 to 68 keys in Treble, Tenor, Baritone, and Bass, adapted for every description of orchestral music. The New Patent Bowing Valves, as used by Signor Alsepi, render its intonation perfect.

## WADSWORTH & BRO., Organ Builders, 35, OXFORD STREET, MANCHESTER, And at 181, UNION STREET, ABERDEEN.

Specifications and Estimates for New Organs, Reconstructions, and Repairs sent on application free of charge.

ORGANS CONSTRUCTED ON A PERFECT SYSTEM OF TUBULAR PNEUMATICS, AND ON THE ELECTRIC SYSTEM.

TUNINGS CONTRACTED FOR IN ANY PART OF GREAT BRITAIN.

SEVERAL GOOD SECOND-HAND ORGANS FOR SALE.

## NICHOLSON & CO., Organ Builders, PALACE YARD, WORCESTER.

(Established 50 Years.)

Organs Constructed with Tubular  
and other Improved Pneumatic Actions.

Specifications, Estimates, Designs, and Terms  
sent post free on application.



## VIOLINS

Complete Outfits, consisting of Violin, Bow, Case, Resin, Strings, and Tutor, 10/6, 15/6, 21/6, and upwards. Finest made Russian Gut E Strings, 6d. each. Portable Folding Brionzed Iron Music Stands, 3/- each, Post Free; two for 5/9; three for 8/6.

### BANJOS, MANDOLINS, GUITARS,

and everything in the Musical line, including Brass, Military, and Orchestral Band Instruments. Kindly state requirements, and send for New Catalogues (Post Free), which will confirm the GENERAL PUBLIC OPINION that we are without doubt the BEST and CHEAPEST House in the Trade.

MANUFACTURERS.  
**JOSEPH RILEY AND SONS**  
CONSTITUTION HILL, BIRMINGHAM.

### Now Ready.

A NEW MARCH BY JULIAN CROGER, Composer of the enormously successful Fantasia, "The Wolves; or, A Race for Life."

PERFORMED WITH GREAT SUCCESS AT ROYAL ALBERT HALL, LONDON.

## ST. WINIFRED'S MARCH.

For Pianoforte or Organ.

By FREDK. JULIAN CROGER.

With Violin Part. PRICE 3s.

Other Orchestral Parts in Preparation (2d. each).

"We cordially recommend this to all who like a good March. It is the sort of piece that one likes better every time one plays it."

50 Copies will be forwarded post free for 1s. to our readers during June.

"MUSICAL JOURNAL" Office, 29, Paternoster Row, London, E.C.

## THE POSITIVE ORGAN CO.,

LIMITED,

8a, BERKLEY ROAD,  
CHALK FARM,  
LONDON, N.W.

### DIRECTORS:

E. J. HOPKINS, Esq., Mus.  
Doc., Chairman.

J. MEWBURN LEVIE, Esq.

W. RAEBURN ANDREW, Esq.

THOS. CASSON, Esq.,  
Managing Director & Sec.



The "Positive" is a REAL Organ, i.e., its tones are exclusively from organ flue pipes. It produces on one keyboard the effect of two manuals and pedals. Transposes. Blown by performer. Pretty appearance. Moderate price. Small size. No shams, dummies, or gimcrack. No reeds. Invaluable for Country and Mission Churches, etc.

Terms, Description, Testimonials, etc., apply as above.



# The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.

No. 150.

JUNE 1, 1900.

PRICE 2D.

Annual Subscription: *us. 6d. post free.*

By Royal Appointment.

**NORMAN & BEARD, LTD.**  
Organ Builders,  
NORWICH & LONDON.

Head Office:

24, QUEEN VICTORIA STREET, E.O.

Recent Testimonial from the Choir Committee of Aston  
Villa Wesleyan Church, April 21st, 1899.

"That this Committee, after 12 months' trial, desires to  
express to Messrs. Norman & Beard, Ltd., its entire satisfaction  
with the way in which they fulfilled their contract, and to  
say that the organ is acknowledged by all to be an instrument  
of great beauty, purity, and mellowness, admirably adapted to  
the required purposes, and giving proof of thorough workman-  
ship in the mechanism."

Yours truly,

W. F. GREEN,

Hon. Sec. to Choir Committee.

## COMPOSITIONS

BY

**E. BUNNETT, Mus.D. Cantab.**

TE DEUM IN "A" MAJOR ... Four Voices, 3d.

MAGNIFICAT and NUNC DIMITTIS In "D." ...

STORY OF THE CROSS ... Four Voices, 3d.  
... .. 2d.

### EASTER ANTHEMS.

IF WE BELIEVE ... Four Voices, 4d.

"THE GOOD SHEPHERD" ... " 3d.

Chorus, "MAY, SWEET MAY" ... 3d.

NOVELLO & COMPANY, LONDON.

## NOTES ON

### CONDUCTORS AND CONDUCTING.

BY

**T. R. CROGER, F.R.G.S., F.Z.S.,**

Conductor of the Nonconformist Choir Union Orchestra,  
and Hon. Sec. Nonconformist Choir Union.

Price: Paper, Sixpence; Cloth Boards, One Shilling.

London: "MUSICAL JOURNAL," 29, Paternoster Row, E.C.

## SEVEN NEW TUNES

FOR SUNDAY SCHOOL FESTIVALS

BY

**CALEB SIMPER, DR. WATSON, A. BERRIDGE.**

Music, 7/- per 100. Words, 2/- per 100.

SPECIAL TITLE PAGE FOR QUANTITIES.

Write for Sample to

SUNDAY SCHOOL UNION, 1, PICCADILLY, MANCHESTER.

## "FIVE VESPER HYMNS"

(Both Notations).

By **J. P. ATTWATER**

(Organist of Dr. J. Guinness Rogers' Church).

Complete 4d.; separately (on cards), 1d. each.

"MUSICAL JOURNAL" Office, 29, Paternoster Row,  
London, E.C.

## NEW AND ORIGINAL SUNDAY SCHOOL ANNIVERSARY HYMNS.

### Selection A

Contains Eleven Tried and Popular Pieces including  
"Soldiers of the Heavenly King," and "Friend of  
Children." Music by VALENTINE HEMERY, ARTHUR  
BERRIDGE, and CHAS. DARTON.

### Selection B (12 pieces)

Contains the ever-popular Hymn-Anthem **THERE IS A  
GLORIOUS HOME**, and several PRIZE TUNES by talented  
S.S. Composers, ARTHUR BERRIDGE, E. H. SMITH,  
F.R.C.O., ARTHUR G. COLBORN, VALENTINE HEMERY,  
W. DEXTER MILLER, and others.

Words by M. S. HAYCRAFT, WILFRID MILLS, and other  
favourite writers.

1s. per 100; 1s. 6d. per 100 assorted; 3d. per dozen.

The Set (either Notation) in Book form, 1d. (7s. per 100).

Words only, 1s. 6d. per 100.

### SEND FOR SAMPLES.

Local particulars printed free when 500 copies of the music or  
1,000 copies of the words are ordered.

"MUSICAL JOURNAL" Office, 29, Paternoster Row, London, E.C.

\*\*\*\*\*

## PIANOS & ORGANS

FIRST-CLASS INSTRUMENTS  
AT LOWEST RATES FOR CASH.

Send for List and Special Offers.

"MUSICAL JOURNAL," 29, Paternoster Row, London, E.C.

\*\*\*\*\*

## LONDON COLLEGE OF MUSIC,

INCORPORATED,

GREAT MARLBOROUGH STREET, LONDON, W.

FOR EDUCATION AND EXAMINATIONS IN  
PRACTICAL AND THEORETICAL MUSIC.

PATRON - - - - - His Grace the DUKE OF LEEDS.

Dr. F. J. KERN, Mus. Bac. Cantab., Principal Education Dept.  
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS in PIANOFORTE PLAYING, SINGING,  
THEORY, and all branches of Music, will be held in London  
and at 350 Provincial Centres in JULY, when Certificates  
will be granted to all successful candidates without restriction to  
age. Latest date for receiving Entries, June 15th.

Syllabus for the year 1900, containing important alterations  
(including the new Primary Section in Pianoforte Playing), and  
giving full particulars of both Local and Higher Examina-  
tions, may be had on application.

Application for the Formation of New Centres should be  
made to the Secretary, who will furnish all necessary information.

The Higher Examinations for Diplomas of Associate (A.L.C.M.),  
Associate in Music (A.Mus. L.C.M.), Licentiate (L.L.C.M.), Licen-  
tiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.)  
take place in JULY and DECEMBER.

In the Educational Department, students are received and  
thoroughly trained under the best Professors at Moderate Fees.

T. WEEKES HOLMES, Secretary.

# PROFESSIONAL NOTICES.

The charge for notices (three lines) in this column is 10s. 6d. for 12 insertions, 6s. for 6 insertions, commencing at any time.

**MR. WILSON BAMBER** (Tenor Vocalist) accepts engagements for Concerts, At Homes, Oratorios, etc.—For terms and vacant dates, address, 4, Hunsford Road, N.

**MADAME ALMA GWINNETT** (Contralto).—For Oratorios, Concerts, At Homes, P.S.A., etc. Lessons in Singing. "Madame Gwinnett possesses a rich, full contralto voice and her style of singing is highly expressive."—C. DARNTON. Address, 35, Twicken Road, Highgate, N.W.

**MR. ALFRED J. LAYTON** (Baritone), of the Crystal Palace Saturday Winter Concerts, Queen's Hall Concerts, etc. For Oratorios, Musical Services, Miscellaneous Concerts, At Homes, etc. Also Quartett of Vocalists or Full Concert Party. For particulars and names of soloists, address, Stanley House, Milner Street, Cadogan Square, S.W.

**MISS GERTRUDE MACAULAY** (Contralto).—Oratorios, concerts, banquets, etc.—73, Carlton Mansions, Maida Vale, W.

**MADAM STEPHANEE OLIVE** (Contralto).—Oratorios, Concerts, Recitals. Terms and Press Notices. (Special terms for P.S.A.)—6c, Fortess Road, London, N.W.

**MISS MARGARET PEARSON** (Soprano).—Concerts, Oratorios, etc. Special: "Creation," "Elijah," and "Stabat Mater" (Rossini).—For terms, etc., Norwood Road, Great Moor, Streckport.

**MR. WILLIAM A. SHEEN** (Principal Tenor, the City Temple), for Oratorios, Concerts, etc.—For terms please apply 116, High Street, Kingsland, N.E.

**MR. ALEXANDER TUCKER** (Bass), St. Audries, Enfield, Middlesex. "His solos were a revelation of how devout singing may become preaching of the highest kind."—*Christian World*.

**MR. EDWIN J. WILKINS** (Tenor), for Ballad Concerts, At Homes, Oratorios.—For terms, apply to permanent address, Whittier House, 136, Browning Road, Little Bedford.

**MR. ARTHUR BERRIDGE** (Composer) gives lessons in Harmony and Orchestration, and revises MSS. for publication.—Address, 77, Umfreville Road, Harringay, N.

**DR. ORLANDO A. MANSFIELD**, Mus. Doc., T.U.T., F.R.C.O., L.Mus. L.C.M., L.T.C.L., Torquay (Author of "Student's Harmony") prepares by Correspondence for all Musical Exams. Examination pieces analyzed. MSS. revised.

**MR. HORACE J. MORPUSS**, Mus. Bac. (Dunelm).—Lessons by correspondence in Harmony, Counterpoint, etc.—The "Beeches," Rookery, Wolverhampton.

## Mr. WILLIAM RIGBY,

Mus. Bac. (Dunelm),

Prepares Candidates for Mus. B., R.C.O., R.A.M., and R.C.M. Exams. Correspondence Lessons.

FINE NEW 3-MANUAL LEWIS ORGAN, ACTION TUBULAR PNEUMATIC THROUGHOUT.

3, DELAMERE STREET, BURY.

**ORGAN**.—Handsome mirror case (6 ft. high), 7 stops, swell, sweet toned instrument. Nearly new; little used. 50 cash.—Organ, N. M. J. Office, 20, Paternoster Row, E.C.

**FOR CHOIRS, SINGING CLASSES, etc.**—Send One Shilling for Sample Parcel of Effective ANTHEMS and GLEES, all seasons.—The Orpheus Music Co., Moorgate Station Arcade, London, E.C. Estimates to Composers.

## Harvest Anthems.

IN THE PRESS. PRIZE ANTHEM.

"THOU SHALT KEEP THE FEAST OF HARVEST." With Soprano Solo. By PERCY E. FLETCHER. O.N., 3d.; Tonic Sol-fa, 4d.

\*THOU CROWNST THE YEAR WITH THY GOODNESS. (Prize Anthem.) By ARTHUR BERRIDGE. O.N., 4d.; Tonic Sol-fa, 1jd.

\*THE GLORY OF THE LORD. (Prize Anthem.) By C. DARNTON. Price 2d. Tonic Sol-fa, 1jd.

\*LET THE EARTH BRING FORTH GRASS. (Prize Anthem.) By ARTHUR BERRIDGE. Price 2d. Tonic Sol-fa, 1d.

BECAUSE THE LORD THY GOD. (Prize Anthem.) By W. H. MAXFIELD, Mus. Bac. Price 1jd.

FEAR NOT, O LAND. (Prize Anthem.) By ARTHUR BERRIDGE. Price 1jd.

PRaise THE LORD, O JERUSALEM. By C. DARNTON. Price 2d.

\*Orchestral Parts may be hired.

London: "MUSICAL JOURNAL" Office, 29, Paternoster Row.



A SHORT CHURCH CANTATA—

## PENITENCE, PARDON, & PEACE.

MUSIC BY

**J. H. MAUNDER.**

For Soprano (or Tenor) and Baritone Soli and Chorus.

Price 1/6; Tonic Sol-fa, 1/-; Words 2/- per 100.

London and New York: NOVELLO, EWER & CO.

Write for Complete Lists of Church Music and Specimen Copies to the Composer, Hill Top, Belmont Park, Backheath, S.E.

## LECTURE-SESSIONS

FOR

## ORGANISTS and CHOIRMASTERS.

JUNE 5th to JUNE 9th.

### A SESSION OF LECTURES, CLASSES, etc.,

Specially intended to afford to working Organists and Choirmasters an opportunity of making themselves acquainted with the latest developments in the practical subjects connected with their Profession, will be held in the

### CONCERT HALL and ROOMS of the LONDON ORGAN SCHOOL,

22, PRINCES STREET, CAVENDISH SQUARE, W., on June 5th, and four following days.

Amongst the Subjects will be:—Choir Training; Organ Accompaniment, Anglican and Gregorian; Voice Production; The Musical Rendering of the Liturgy, etc.;

And the Lecturers will include the Rev. JAMES BADEN-POWELL, Prof. PROUT, Mus. Doc., Mr. WILLIAM SHAKE-SPEARE, Drs. HUNTLEY, VINCENT, TROTTER, PEARCE, etc.

Further particulars and application forms may be obtained of the Hon. Secretary,

LOUIS A. HAMAND, Mus. Bac., F.R.C.O.,

22, Princes Street, Cavendish Square, W.

## COMPOSERS

are invited to send to

THE PUBLISHER,

"Nonconformist Musical Journal,"

29, Paternoster Row,

For ESTIMATES for Printing and Publishing their Works.

## BRISTOL CHANT, ANTHEM, and SERVICE BOOK.

NOW READY. The Anthem Section in TONIC SOL-FA, PRICE THREE SHILLINGS.

ALSO THE

### WORDS ONLY

OF THE COMPLETE BOOK FOR CONGREGATIONS.

8d. Plain, 1/- Cloth, Red Edges.

SPECIAL TERMS TO CHOIRS AND ORGANISTS.

Bristol: W. CROFTON HEMMONS.

London: SIMPKIN, MARSHALL & CO. AND ALL BOOKSELLERS.

# The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

## CONTENTS.

	PAGE
OUR COMPETITIONS ... ..	83
PASSING NOTES ... ..	84
OBITUARY —	
Mr. R. Heath Mills ... ..	85
MUSIC AT QUEEN'S ROAD WESLEYAN CHURCH, PECKHAM ...	86
LONDON FREE METHODIST MUSICAL UNION ... ..	87
NOTES AND ECHOES FROM THE NORTH OF ENGLAND ...	88
FOREST OF DEAN EISTEDDFOD ... ..	89
HINTS ON VOICE AND CHOIR TRAINING ... ..	90
MAZE FOND CHAPEL AND ITS MUSIC ... ..	93
ECHOES FROM THE CHURCHES ... ..	94
NONCONFORMIST CHURCH ORGANS ... ..	96
TO CORRESPONDENTS ... ..	96
STACCATO NOTES ... ..	96
ACCIDENTALS ... ..	96

*All Communications for the Editor should be sent to him at Bryntirion, Grimston Avenue, Folkestone. Orders for any of our publications should be sent to the publishing office, 29, Paternoster Row, London, E.C.*

## SCALE OF CHARGES FOR ADVERTISEMENTS.

Per 1/4th page = 2 1/2 inches ... ..	£0 12 6
„ 1/2 „ = 4 1/2 „ ... ..	1 2 6
„ Full „ ... ..	4 4 0

Discount for a long series. Special position by arrangement.

## PROFESSIONAL NOTICES.

3 Lines 10s. 6d. per annum. 6s. for six months.

Address all applications for space to the  
*Nonconformist Musical Journal,*  
29, Paternoster Row, London, E.C.

## Our Competitions.



THE prize for the best Harvest Anthem has been awarded to  
MR. PERCY E. FLETCHER,  
25, Union Road,  
Clapham,  
London, S.W.

\*\*\*\*\*

### OUR NEXT COMPETITION.

We offer a prize of Two Guineas for the best Christmas Anthem.

The following are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before June 30.
2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.
3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.
4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.
5. Our decision in all matters relating to the competition shall be final.

\*\*\*\*\*

We would remind our readers of the Nonconformist Choir Union Festival, to be held at the Crystal Palace on Saturday, June 30. The Competitions will be held during the morning, with Dr. McNaught as judge. At 4 p.m. the Festival Concert will be given on the Handel Orchestra, the soloists being Madame Clara Samuel and Mr. Alexander Tucker. As over 8,000 books of the

music have been issued, it is hoped that a very large choir will be present. The Committee, however, are somewhat anxious on this point, inasmuch as the various railway companies have just intimated that the singers cannot be conveyed on the terms which have been in force for the last eleven years. We understand the increased fares are more than double what they have hitherto been. It is exceedingly unfortunate that the railway companies should make this change when practically all the arrangements are made for the Festival, as it promises seriously to affect its success. Pressure has been brought to bear upon the companies to allow the old arrangements to stand for this year at least, and from their own point of view we venture to think they would have been wise if they had consented. They have declined, however, and the loss of traffic will of necessity be very considerable. We hope that a large number of the provincial singers will, in the interest of Nonconformist Church Music, attend, in spite of the increased expense. A large decrease in the size of the choir would be depressing, and would probably seriously influence the future work of the Nonconformist Choir Union. We hope every choirmaster—especially those within easy reach of London—will do his best to secure the attendance of all his singers.

\*\*\*\*\*

Two ways occur to us whereby the additional expense to the singers might possibly be met. Each choir might give a performance of the music to be sung at the Palace, and the proceeds devoted towards paying the fares. Or, it would be a kind and graceful act on the part of the Church authorities, if, under all the circumstances, the extra cost of travelling was defrayed out of the Church funds.



The churches undoubtedly reap much benefit from the musical work of the choirs, and a recognition of it in this way would be much appreciated. Choirmasters who are concerned about this increase of fares would do well to lay the whole case before their respective church authorities.

\*\*\*\*

To help in securing a good audience (and the audiences hitherto have not been as large as they should have been), it would be well if all our London readers made a point of seeing that the Festival is announced in their respective churches

on Sunday, June 24. There are many who do not belong to the Union, but who are interested in its welfare, who could thus render very useful assistance.

\*\*\*\*

One word more. It would be very encouraging to the Committee to see many ministers present at the Festival. Hitherto they have been conspicuous by their absence. A few faithful ones have regularly attended. But a movement such as this should receive the hearty and personal interest of every minister, more especially those whose choirs take part in the Festival.

## Passing Notes.



POPULAR delusions die hard, if indeed they ever die at all. Mr. Spurgeon used to say that a lie will go half round the world while Truth is putting on her boots. The saying is admirably illustrated by the discussions which intermittently take place regarding the origin of what Mr. Gilbert has called "our illiterate National Anthem." At one time we hear that Henry Carey, the composer of "Sally in our Alley," was undoubtedly the writer of both the words and the music of the anthem. At another time we are as confidently assured that the honour belongs to Dr. John Bull, organist to King James I. Now we are told that the anthem was of Jacobite origin; again, that it came to us from France. A claim is even put in on behalf of the Scottish people, who declare that the air is an echo of one of their carols, printed at Aberdeen in 1682; and there are enthusiasts who profess to find the tune in one of the compositions of Henry Purcell, the pride of English music. Controversy has raged long and fiercely over each of these claims, and so far at least as Mr. Andrew Lang's commanding entity, "the man in the street," is concerned, we are still as far from being free of our delusions on the subject as ever we were. I don't suppose it matters very much. The tune is a poor thing anyhow, whoever composed it, and the words are still poorer. Mr. Gilbert indeed declares it to be scandalous that such "pitiable drivel" should be found associated with "one of the grandest themes in the English language." But the strange thing is that the poets have failed to supplant it.

\*\*

If Sir Frederick Bridge's assertion that musical people cannot be got to read anything but novels be well founded, there should be a good chance for the musical tale which has recently been published under the title of "A 439." Music has suffered rather badly at the hands of our great writers. I was amazed in reading a novel of William Black's the other day to find him setting one of his heroines down to the piano to play "Mozart's A sharp

Sonata." I wonder what a signature of ten sharps would look like in music type! Not so funny, certainly, as another novelist's hero who sang a song and at the same time accompanied himself on the Scotch bagpipe! That the new novel makes no absurd mistakes of that kind will be understood at once when I say that its writers are all, with one exception, well-known musicians, professional or amateur. I say its writers, for Mr. Algernon Rose, the editor of the book, conceived the rather juvenile idea of having the story evolved by something over a score of contributors. From a literary point of view the thing is not a decided success: how could it be, with so many cooks engaged on the broth? Nor on other grounds is it altogether satisfactory. The story is practically the autobiography of a piano, and I cannot say that the notion of ascribing sensations to inanimate objects commends itself to me. If you are going to make a piano tell its own career, you might as well have a volume devoted to "The Adventures of an Umbrella," or "The Life-Story of a Top-Hat." When carried to any length, the extravagance of such fantasies becomes fatiguing. At the same time, there is such a thing as affection for furniture. "Who shall dare," cried Eliza Cook, "to chide me for loving that old arm-chair?" No one dares, and one dare not chide Miss Gertrude Lindsay, the composite heroine of the twenty-five musical scribes, for kissing the snowy keys of her concert grand. Nevertheless, the scribes have given us more than enough of the concert grand.

\*\*

May I take a second paragraph to say something about Sir Frederick's Bridge's opinion of the literary, or, rather, the non-literary, leanings of musicians? Sir Frederick says musicians won't read anything but novels. "The attempt had been made to make them read even a penny musical weekly; it had been forced under their noses, and they would not take it." It is really too bad of Sir Frederick thus to announce to the world the ineffectiveness of the *Musical News* subsidy. What will Mr. Southgate say? But that is not the point.

The point is whether musicians are really more illiterate than other classes of professional artists. Being a musician myself, I am somewhat timid about expressing an opinion. Fortunately somebody else has done it for me. In a certain London weekly the question was actually propounded the other day: "Is anything more ignorant than the professional musician?" Here, you see, the musician is called a "thing." But the answer to the question? Well, it is a decided negative. Some of the lower animals, we are told, know less of music than the professional musician, but none possess so little information. The ordinary turtle occasionally puts forth its head for purposes of observation, but the professional musician has no curiosity concerning matters beyond music and himself. Those topics which interest other men—politics, art, business, and current history—bore him. "He finds no enjoyment in reading, unless it refers to his own performance, excepting, of course, adverse criticism upon other musicians. Beyond this, literature has no chance. The result is that he acquires an ignorance on general subjects that is comprehensive and solid. To hear the praises of a rival is exquisite torture. When he marries he chooses the woman who displays the most thorough appreciation of his genius." Is this a libel on the profession, or is it not? One unfortunately recalls the authentic story of a certain celebrated musician who, being introduced to Goethe, asked, "What instrument do you play?" But nowadays it would surely be difficult to find a musician who had never heard of Tennyson.

\* \*

We have heard a great deal about the poet Cowper lately in connection with the centenary celebrations at Olney, but very little has been said about the poet as a hymn-writer. Some years ago

the late Mrs. Oliphant edited a volume of selections from his works, in which she boldly expressed her doubt that Cowper's hymns were often used by congregations in these days. Mrs. Oliphant was not a church-goer and knew nothing about it. As a matter of fact, Cowper's hymns, some of them, at any rate, are in constant use in the churches. How, indeed, could we do without such hymns as "God moves in a mysterious way," "O for a closer walk with God," "Hark! my soul, it is the Lord," "Sometimes a light surprises," "Jesus, where'er Thy people meet," and many another sacred lyric that might be named? Several of these hymns have a pathetic history. Everybody knows how Cowper suffered from religious mania, how he imagined himself to be cast off by his Creator, condemned to the eternal torments of the lost. His were the days when people believed in the terrible tenets of Calvinism, according to which the Almighty has, "from all eternity," elected a certain number of His creatures to hell fire. It was under such a delusion that Cowper wrote "O for a closer walk with God," with its plaintive "Where is the blessedness I knew?" The more familiar "God moves in a mysterious way" has a still more melancholy history. It was written in January, 1773, when Cowper had temporarily fallen under the cloud of insanity. He conceived the notion that God wished him to drown himself. He got into a post-chaise and told the driver to make for the river, but the driver missed his way, and Cowper, regaining his senses, went home and wrote this hymn. Look at it again, and you will see how its lines bear out the details of the incident I have just mentioned. Poor Cowper! I never accompany his hymns but I think of his sad life and sad death. Assuredly, as Mr. Garrett Horder remarks, he learnt in suffering what he taught in song.

J. CUTHBERT HADDEN.

## Obituary.

### MR. R. HEATH MILLS.

It is with much regret we announce the sudden death of Mr. R. Heath Mills, the energetic and capable musical conductor of the West London Wesleyan Mission, which took place on May 18. Mr. Mills, who had been suffering a good deal from overwork, had at last yielded to the persistent appeals of the Superintendent and of his medical man, Dr. Howard Barrett, and gone away for a fortnight's holiday. He was staying with his son, his only child, Mr. Horace Mills, the National schoolmaster in Sandy, in the county of Bedfordshire. On May 18, after tea, father and son went out for a quiet walk in a country lane. Presently Mr. Heath Mills said he felt very ill, and they turned to go home. He found it difficult to walk, and his son put his arm round him. He grew worse, and it was evident he could not walk home. A passer-by fetched a carriage, and Mr. Heath Mills was taken to his son's house. They placed him in a chair, and he said to his wife, who was fortunately with him, "I am dying." Then they heard from his lips

only one other word, a word which, under the circumstances, spoke volumes. He tried to say something which was apparently a prayer, but the only word which his wife and son heard, and that they heard quite clearly and distinctly, was "the Name to sinners dear, the Name to sinners given"—Jesus. No sooner had he uttered that word than he closed his eyes and quietly fell asleep in Christ.

Special reference to the sad event was made by the Rev. H. P. Hughes at St. James's Hall on Sunday, May 20.

The orchestra was draped in white, festooned with black and violet. There were also many flowers and graceful palms. The conductor did not occupy the usual conductor's seat, which was specially draped; and on the unused desk lay Mr. Heath Mills' music-book, and across it, tied with a black ribbon, the baton with which for so many years he had conducted the orchestra.

The remains were interred at Chingford Mount Cemetery, the funeral being largely attended.

## Music at Queen's Road Wesleyan Church, Peckham.



It is a debateable point among many members of the Wesleyan Churches whether or no the three years' ministry which obtains among them is altogether an unmixed blessing. At any rate, the periodical changes to which all ministers submit provide facilities for a man to become a blessing in successive connections, and in the case of a musical minister we are inclined to think—so few are they—that the system is altogether advantageous. It is possible for an earnest pastor to do much during his term of office to build up an attractive service, and such an one will doubtless leave in charge a band of enthusiastic singers and workers, prepared to perpetuate the good things commenced and enjoyed. It is easier for a non-musical minister to build upon a foundation already laid than to trouble about introducing fresh material, with which he is not familiar enough to handle successfully.

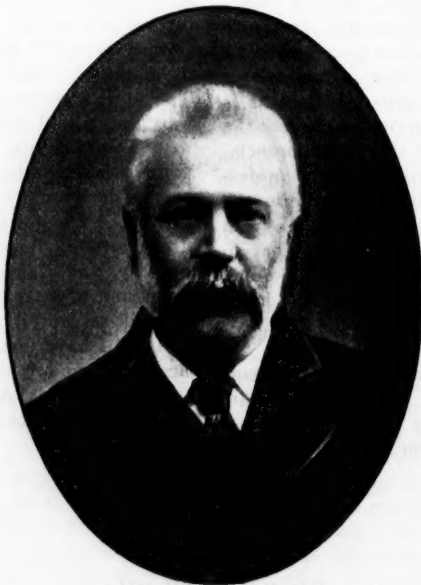
These reflections are prompted by a recent experience at the church which forms the subject of our sketch for this month.

Queen's Road Wesleyan Church, Peckham, has seating accommodation for over 1,000 persons, and is admirably situated at the junction of two busy thoroughfares, occupying, with the schools attached, the "fork of the road." It is already the centre of much useful work, but there is yet plenty of room for more worshippers, and the means of obtaining and retaining them, viz., a bright musical service, have just recently been adopted by the circuit superintendent, Rev. J. Martyn Lobb, assisted by the organist and choirmaster, Mr. G. H. Bates, whose portrait we give. Congregational singing has been a feature for some time, and on our recent visit there was not much to be desired by way of improvement in this direction, although the first hymn ("Abends") was perhaps a trifle "ragged," as the natural result of the "enjoyment" of a few members of the congregation, who were unfamiliar with the strict form of the tune. This is a feature which may easily be forgiven, and almost as easily overcome. In this connection

it struck one that the organ was hardly powerful enough for the building. The instrument was erected by Messrs. Foster and Andrews when the church was opened twenty-seven years ago, and has well earned an addition, as its combinations are very limited. The remainder of the hymns were of the usual service type, and call for no particular comment.

Just before the sermon Miss Bertha Parker sang "Calvary" in a manner which was calculated to deepen the impressions attaching to the subject of the piece. The anthem was Turner's "O clap your hands," a rather taking composition, which was well rendered, but was hardly up to the standard of the choir. A pleasing "Vesper," devotionally sung, closed the service.

The preacher, Rev. J. Martyn Lobb, is, apart from his musical proclivities, an attractive preacher. His speech is not strained, and his similes are drawn from actual life, and that of a recent order. The sermon was upon the "highway" of Isaiah, and the recent "thousand miles" motor-car run furnished an apposite illustration, for some of the highways in certain parts of the run had been described in the daily press as anything but desirable. One would judge that Mr. Lobb had experienced some bad tracks, possibly awheel, and it was evident that he had an affection for the roads in a certain



MR. G. H. BATES.

county, which it would be invidious to mention, but to which at least one of his hearers with himself had uttered words of thankfulness when using them. The address was calculated to interest and instruct in the best things the young people more especially, and the tendency was all toward definiteness and decision in the right way. It is safe to predict a useful "three years" for Mr. Lobb at Peckham, which we trust may be only one of many like periods elsewhere.

The form of service adopted in the morning is the usual Liturgy, with good musical renderings of the portions generally sung in the Wesleyan Churches. The various settings of the *Te Deum* range from Jackson to Hopkins, Garrett, and Dykes, with a good selection between, in addition to a good variety of single, double, and quadruple



chants, so that there is no lack of change. In the evening a more popular service is arranged, with anthem and solo. This is appreciated by the congregation, and forms an attractive feature in church life. Just recently a special bi-monthly musical service has been inaugurated. At the first of these the programme included a good rendering of "Hear my Prayer" (soloist, Mrs. W. J. Clark); solo, Liddle's "Abide with Me," by Miss V. Barrett, and the "Hallelujah" from "Mount of Olives." The preparation for these and other special events provide ample scope for the choir's activity, and it is not surprising to learn that Mr. Bates has a very high opinion of the working capabilities of his singers. The choir seats can only accommodate twenty-four persons, so that the membership of the choir proper is confined to that number. It is unfortunate that the space allotted to the choir should be so meagre, and especially so as there is ample room for at least six more in the space behind the pulpit, which effectually divides the singers into two portions. However, on special occasions the choir is more than doubled, the space inside the communion rails being then utilised by the singers.

Mr. Bates does not confine his attention to the Sunday services, and during his connection with Queen's Road (he has been organist and choir-master since 1880), many week-evening Musical Services and concerts have been given in the Church Lecture Hall and Public Hall, the works performed upon these occasions being "Crucifixion," "Daughter of Jairus," "Ruth," Twelfth Mass, "Psalm xlii.," and others of a like character, and from time to time some secular cantatas.

Mr. Bates had rendered excellent service in matters musical at Swindon and Newbury before entering upon his work at Peckham. At both centres good work was done, and at several of the concerts Mr. Bates was responsible for vocal items, which were well received. Mr. Bates had orchestral performances in addition to his choral work, and his pen was responsible for some items in the programme at more than one concert. Our friend has thus proved himself a good "all-round" man, whose services, we trust, will long continue to be available for the advancement of good music in our churches.

### London Free Methodist Musical Union.



HE quarterly Council meeting of the above was held at the Bellenden Road Church, Peckham, on Saturday, April 28th, among those present being Rev. A. Crombie, editor of the *Free Methodist*; Rev. H. Mann, secretary of the London Chapel Extension Fund; and Mr. J. Allanson Benson, the composer of several well-known cantatas, etc., etc.

In connection with the above a lecture was delivered in the Bellenden Road Church by Rev. H. Mann on "The Choir, the Pulpit, and the Pew." The lecturer commenced by stating that no one could entertain the idea that our services were yet, in regard to the musical arrangements, of the highest and best possible character. There was room in every church for improvement. He judged that the Musical Union had invited him to deliver the lecture in order that assistance might be given to those desirous of improvement, that their motive was an educational one. So he would preface what he had to say by this remark, that God was entitled to our best. It was a lamentable fact that frequently a great deal more pains were taken in the organisation of a concert for which payment had to be made than in the arrangement of the music for our services of praise to God. Every singer should have this fact in mind, that the musical service should be a vehicle for the manifestation of religious emotion, aspiration, and desire, an act of devotion, not mere sensuous gratification, and certainly not a stage for the display of individual or collective talent. A choir was not existent in order to show off, and here it was that the danger of solo

singing at our services was apparent. There was a tendency to make a display, a desire to make an impression; here was the danger even in anthem singing. It was necessary that singer and choir should sink individuality and be lost in the message to be delivered, for a solo had no point if it had no message from God in it, an anthem had no meaning unless it contained God's message to consecration. In order to obtain the highest good and blessing, choir, soloist, preacher, all must be filled with God's spirit, God must be first and foremost in the thoughts of all.

There must be co-operation between the choir, the pulpit, and the pew. He put the choir first advisedly. The choir were always first, and in that statement he, of course, included the organist as part of the choir. It was a striking fact that the choir was always prominent, always influential; there was no body of men and women in a church half so important as the choir. And that being the case, and the choir being on every occasion so conspicuous, there was always a danger of a religious service being marred in consequence. Some churches seemed to exist for the choir, and every officer, minister, congregation, sometimes even the organist, had to play second fiddle to the choir. If there was to be true worship, there must be complete accord and harmony between choir, pulpit, and pew.

And so to ensure the greatest good, he would give what he considered four essentials.

- (1) There must be a feeling of responsibility on the part of every choir member.
- (2) There must be the adaptation of means to

ends. As to the selection of tunes to hymns. He was preaching in the North of England about eighteen months ago, and asked for the hymn, "Stay, Master, stay upon this heavenly hill," to be sung. To his astonishment the organist commenced to play the tune known as "Yorkshire," indissolubly linked to the well-known hymn, "Christians, awake, salute the happy morn." That was what he meant by adapting means to ends, the selection of tunes suited to the hymns to be sung, for there could have been nothing more incongruous than the setting of such a tune as "Yorkshire" to the hymn he had mentioned.

(3) An indispensable requisite was the spirit of reverence.

(4) There must be previous preparation. That was absolutely essential for choir as well as preacher. What would a congregation think of the minister who went up into the pulpit unprepared? There would certainly be grave cause for dissatisfaction, and what was necessary for the preacher was equally necessary for the choir.

Given the above requisites, what was wanted further? That is, how best were the souls of the people to be lifted nearer to God? In his opinion all the elements of a good service were contained in the pages of the Free Methodist Hymn and Tune Book, with the addition perhaps of a book of good anthems. The first thing to be achieved was the creation of a spiritual atmosphere, a devotional tone at the commencement of the service, the rendering of a something to hush the congregation into reverence, to silence the clanging and jarring of the strife of life. Sometimes this effect was gained by prayer, but more frequently by what was termed a "Sanctus." Then, congregations should be encouraged to join audibly in some parts of the service. Sometimes he feared the Lord's Prayer degenerated into a mere parrot-like repetition. He

thought the musical rendering was an improvement, but in some quarters there was strong opposition to this. He could not understand this opposition, but there it was. There was, however, no reason whatever why the Church of England should have the monopoly of God's best gifts, and hence the objection of copying them could not hold good. Surely, if we could sing many hymns which were actual prayers, there should be no hesitation in singing also the Lord's Prayer. At any rate, chants might be introduced, and on this head he might say that every congregation might learn the principles of chanting and the system of pointing. Full instructions were given in every hymn-book, and the chanting of a psalm during the service would be a means of good. The greater the part the people took in divine service the greater the benefit they would derive.

He had not yet given attention to hymn-singing proper. He would venture to say that the singing of hymns was one of the best possible exercises if properly understood and carried out. The toning, expression, modulation, all these points must be attended to if excellence was to be achieved.

He was in favour of a congregational anthem, if that were possible, and that led him to Dr. Lyon's idea that the members of the choir should be scattered over the building to lead the singing in their particular neighbourhood. That was generally impracticable, for it suggested a congregational rehearsal.

He had mentioned the "Sanctus" as a means for the reverential opening of a service. The close should be marked by the same devotional spirit, and the object was gained by the rendering of a "Vesper."

The Bellenden Road Church Choir gave musical illustrations, Mr. J. C. Rimmington presiding at the organ.

## *Notes and Echoes from the North of England.*



THE Kendal Musical Competitions, formerly called the "Wakefield," after the founder, Miss A. M. Wakefield, were held on April 26th-28th. Dr. W. G. McNaught adjudicated. The different contests, which included both vocal and instrumental classes, proved very successful on the whole, the instrumental sections being, if anything, the less popular in a numerical sense. Commendable features of the Kendal scheme are the competitions for village orchestras and school choirs. Sight-singing tests, also, are freely imposed, and the music selected for performance is carefully chosen. The one discordant note of the meeting was the announcement of Miss Wakefield's resignation as director. She proposed Mr. Arthur Sommervell as her successor.

Dr. McNaught urged the committee to continue the good work so admirably begun by Miss Wakefield. He paid high tribute to Miss Wakefield's devotion and untiring labours in the cause of art in Westmorland.

On May 1st the Yorkshire competitions were commenced at York. This event is organised on somewhat similar lines to the Kendal function. Dr. McNaught again acted as judge. It is noteworthy that the York Centenary Wesleyan Chapel Choir obtained first prizes in every division in which they competed. They were practically irresistible, and both choir and conductor deserve all the praise that was showered upon them. Miss Mary Egerton, the moving spirit of these competitions, is doing for York a like work to that which Miss Wakefield has

This Music is also suitable for effective use with the Words of "Come, Holy Ghost, in love."

# Shepherd of Tender Youth.

*Hymn-Anthem for Choir and Congregation.*

Introducing Giardini's "Moscow."

COMPOSED BY

ARTHUR BERRIDGE.

## "Festival" Anthems.

No.		O.N.	Sol-fa.
1.	"HE IS RISEN" (Easter). THOMAS FACER ... ..	2d.	1d.
2.	IN THE BEGINNING WAS THE WORD (Christmas or Festival). C. DARNTON	2d.	1½d.
*3.	COME, SING WITH HOLY GLADNESS (Sunday School Anniversary). E. H. SMITH, F.R.C.O.	2d.	1d.
4.	BLESSED ARE THE MERCIFUL. G. RAYLEIGH VICARS ... ..	2d.	1d.
*5.	I WILL SING OF THE MERCIES OF THE LORD FOR EVER (Festival). CHARLES DARNTON	3d.	2d.
6.	OH, LOVE THE LORD (For Quartet and Chorus). ARTHUR J. JAMOUNEAU ...	2d.	1½d.
*7.	JESUS, THOU SOUL OF ALL OUR JOYS (Choir Festival). ARTHUR BERRIDGE	2d.	1d.
*8.	O CLAP YOUR HANDS (Prize Festival Anthem). W. RIGBY, Mus.Bac. ...	3d.	1½d.
*9.	THOU CROWNEST THE YEAR WITH THY GOODNESS (Prize Harvest Anthem). ARTHUR BERRIDGE	2d.	1d.
*10.	OH, SING UNTO THE LORD A NEW SONG (Prize Festival Anthem). Containing four movements, embracing Soprano Solo, Quartet, Tenor Solo, and Choruses. MATTHEW KINGSTON, Mus.Bac.	3d.	2d.
11.	SHEPHERD OF TENDER YOUTH (Hymn-Anthem for Choir and Congregation). ARTHUR BERRIDGE	2d.	1d.

\* Band Parts may be had.

London:

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row.

And may be Ordered of any Music-seller.

A Tonic Sol-fa Edition is published, Price 1d.



*Also by* **ARTHUR BERRIDGE.**

*Just ready.*

COME, CHRISTIAN YOUTHS AND MAIDENS (Prize Anniversary Anthem). 2d. Tonic Sol-fa, 1½d.

BREAK FORTH INTO JOY (Prize Anthem for Christmas). 2d. Tonic Sol-fa, 1½d.

\*TRUST IN THE LORD WITH ALL THINE HEART. 1½d.

\*FEAR NOT, O LAND (Prize Harvest Anthem). 1½d.

\*LET THE EARTH BRING FORTH GRASS (Prize Harvest Anthem). 1½d. Tonic Sol-fa, 1½d.

BEHOLD I BRING YOU GOOD TIDINGS (Prize Christmas Anthem). 2d. Tonic Sol-fa, 1½d.

\*REJOICE IN THE LORD. 2d.

ONWARD, SOLDIERS TRUE (Prize Anthem). 2d. Tonic Sol-fa, 1½d.

JESUS, THOU SOUL OF ALL OUR JOYS. 2d. Tonic Sol-fa, 1½d.

THOU CROWNEST THE YEAR WITH THY MERCIES. 2d. Tonic Sol-fa, 1½d.

*\* Tonic Sol-fa Editions in preparation.*

**ANNIVERSARY LEAFLETS (Both Notations).**

CHRISTIAN PILGRIMS.

HARK THE HAPPY VOICES.

THE FRIEND OF CHILDREN.

LOVE MAKES LIFE FOR ALL.

TO MUSIC WAKE.

I THINK WHEN I READ.

THE WILD FLOWERS TELL THE STORY.

1s. per 100; 1s. 6d. per 100 Assorted.

*"Musical Journal," 29, Paternoster Row, London, E.C.*

# SHEPHERD OF TENDER YOUTH.

Hymn-Anthem, introducing Giardini's "Moscow."


For Congregation and Choir.

Words by CLEMENT of ALEXANDRIA, tr. by H. M. DEXTER.

Composed by ARTHUR BERRIDGE.

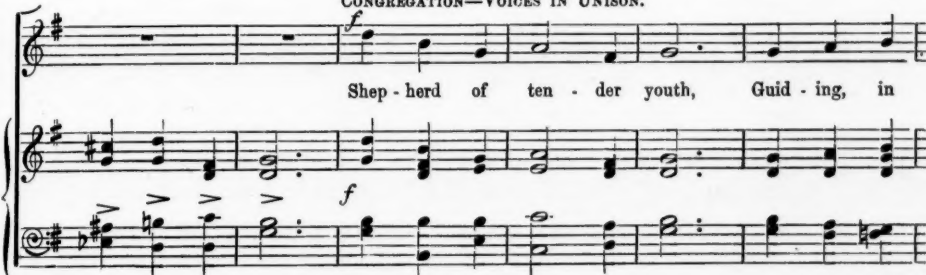
*Allegro maestoso. ♩=108.*

ORGAN.  
*Gt. Org. to Prin.*

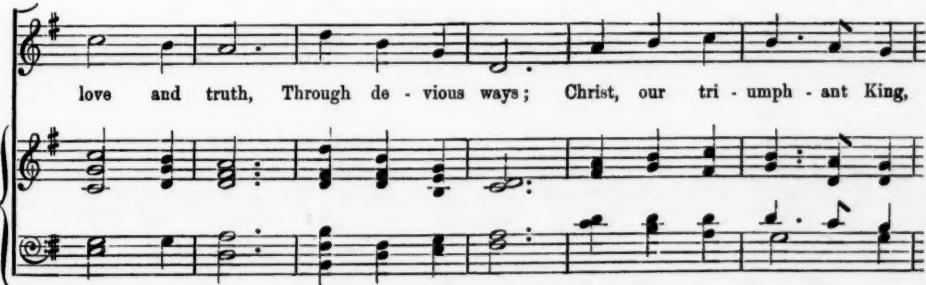


CONGREGATION—VOICES IN UNISON.

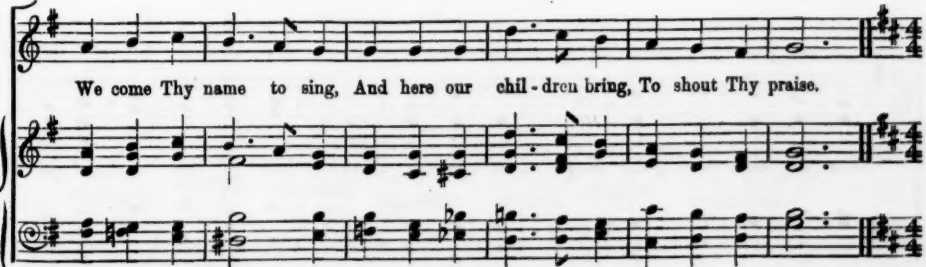
Shep - herd of ten - der youth, Guid - ing, in



love and truth, Through de - vious ways; Christ, our tri - umph - ant King,



We come Thy name to sing, And here our chil - dren bring, To shout Thy praise.



# SHEPHERD OF TENDER YOUTH.

TENOR VOICE.

*mf Moderato. ♩ = 126.*  
*Sw. or soft Gt.*  
*p*  
 Thou art our Ho - ly Lord,

*mp*  
 The all - sub - du - ing Word, Heal - er of strife; Thou didst Thy - self a - base,

*mf* *f* *ff rall.*  
 That from sin's deep dis - grace Thou might - est save our race, And give us life.

*Tempo Imo.* *CHOIR ONLY. (Organ with Voices.)*  
*mf Gt. Dias.* *p*  
 O wis - dom's Great High Priest,

Thou hast pre - pared the feast Of ho - ly love: And in our mor - tal pain



# SHEPHERD OF TENDER YOUTH.

None call on Thee in vain; Help Thou dost not re-frain—Help from a - bove.

*Allegretto.* ♩ = 132. *p Sw.* *SOPRANOS.* *mf* Be ev - er near our side,..... Our

Shep - herd and our Guide,..... Our staff and song:

Je - sus, Thou Christ of God,..... By Thy pe - ren - nial word..... Lead

us where Thou hast trod;..... Make our faith strong.....

SHEPHERD OF TENDER YOUTH.

*p* *cres.*  
So now, and till we die, Sound we Thy

*p* *cres.*  
So now, and till we die, Sound we Thy

*p* *cres.*  
So now, and till we die, Sound we Thy

*p* *cres.*  
So now, and till we die, Sound we Thy

*Tempo 1mo.*  
*Gt. f.* *sf* *Suo. p* *cres.*

*rit.* *a tempo.* *mf*  
prais - es high, And joy - ful sing; In - fants, and the glad throng, Who to Thy

*rit.* *a tempo.* *mf*  
prais - es high, And joy - ful sing; In - fants, and the glad throng, Who to Thy

*rit.* *a tempo.* *mf*  
prais - es high, And joy - ful sing; In - fants, and the glad throng, Who to Thy

*rit.* *a tempo.* *mf*  
prais - es high, And joy - ful sing; In - fants, and the glad throng, Who to Thy

*rit.* *f* *Gt.* *Suo. p* *a tempo.* *mf*

*cres.* *rit.*  
Church be - long, U - nite, and swell the song To Christ our King.

*cres.* *rit.*  
Church be - long, U - nite, and swell the song To Christ our King.

*cres.* *rit.*  
Church be - long, U - nite, and swell the song To Christ our King.

*cres.* *rit.*  
Church be - long, U - nite, and swell the song To Christ our King.

*cres.* *Gt. ff* *rit.*

# SHEPHERD OF TENDER YOUTH.

CHOIR AND CONGREGATION IN UNISON. *Slower.*

Shep - herd of ten - - - der youth, Guid - ing, in

*Slower. ♩ = 92.*

*f Gt. Full with reeds.*

8ves.

love and truth, Through de - vious ways;

Christ, our tri - umph - ant King, We come Thy name to sing,

And here our chil - dren bring, To shout Thy praise. A - - men.

*rit.*



# Popular Anthems FOR CHURCH USE.

- |   |   |
|---|---|
| <p>No.<br/>1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. 1½d.<br/>2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. 1½d.<br/>3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. 1½d.<br/>4. ROCK OF AGES. G. BUXTON GRUNDY. 1½d.<br/>5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. 1½d.<br/>6. FEAR NOT, O LAND (Prize Harvest Anthem). ARTHUR BERRIDGE. 1½d.<br/>7. HOLY, HOLY, HOLY. W. WRIGHT. 1½d.<br/>8. THERE WERE SHEPHERDS (Prize Christmas Anthem). W. WRIGHT. 1½d.<br/>9. HE IS RISEN (Prize Easter Anthem). J. P. ATTWATER. 1½d.<br/>10. O LORD, I WILL PRAISE THEE (Prize Anthem). O. A. MANSFIELD, Mus. Doc. 1½d.<br/>11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus. Bac. 1½d.<br/>12. ALL HAIL THE POWER OF JESU'S NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. 1½d.<br/>13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. 1½d.<br/>14. LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STEANE. 1½d.<br/>15. CHRIST IS RISEN (Prize Easter Anthem). JAMES LYON. 1½d.<br/>16. SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d.<br/>17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. 1½d.<br/>18. LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d.<br/>19. MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARNTON. 2d.</p> | <p>No.<br/>20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d.<br/>21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. 1½d.<br/>22. ASSIST US MERCIFULLY, O LORD. G. RAYLEIGH VICARS. 1½d.<br/>23. PRAISE THE LORD, O JERUSALEM. C. DARNTON. 2d.<br/>24. BEHOLD, I BRING YOU GOOD TIDINGS. ARTHUR BERRIDGE. 2d.<br/>25. WHO IS THIS SO WEAK AND HELPLESS? E. MINSHALL. 2d.<br/>26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d.<br/>27. FORWARD BE OUR WATCHWORD (Choral March). W. H. MAXFIELD. 2d.<br/>28. THE ROSEATE HUES OF EARLY DAWN. BRUCE STEANE. 2d.<br/>29. THE GLORY OF THE LORD (Harvest or General). C. DARNTON. 2d.<br/>30. BLESSED IS THE PEOPLE. W. HENRY MAXFIELD, Mus. Bac. 2d.<br/>31. LET THE RIGHTEOUS BE GLAD. C. DARNTON. 2d.<br/>32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARNTON. 2d.<br/>33. O HAPPY BAND OF PILGRIMS (Choral March). E. H. SMITH, F.R.C.O. 2d.<br/>34. ONWARD, SOLDIERS TRUE (Choral March). ARTHUR BERRIDGE. 2d.<br/>35. SING ALOUD UNTO GOD. A. W. FLETCHER. 2d.<br/>36. BREAK FORTH INTO JOY (Prize Christmas Anthem). ARTHUR BERRIDGE. 2d.<br/>37. COME, CHRISTIAN YOUTHS AND MAIDENS ARTHUR BERRIDGE. 2d.<br/>38. BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d.</p> |
|---|---|

(To be continued.)

*Tonic Sol-fa Editions of many of the above are already published and others are in course of preparation.*

London:

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW.



done at Kendal. These gatherings are well calculated to cultivate a taste for good music, while their influence from an executive point of view cannot be other than beneficial.

At the tenth annual competitive festival held at Morecambe on May 9th-12th, Sir John Stainer and Dr. McNaught were the musical umpires. The first day was given up to the local competitions. On the second day Dr. McNaught delivered an interesting lecture on the subject of Musical Competitions. Sir John Stainer presided. Pointing out some of the most frequent faults of choral singing, the lecturer commented upon the heaviness of rhythm, and the absence of the necessary light and shade. A common defect, difficult to eradicate, but which is not incurable, is bad intonation and flat singing. The thinness of the vowels, preventing a proper blend of voices, is also another defect. Looseness of attack is yet another weak point to which Dr. McNaught drew attention. To those who argue that competitions serve no useful purpose he put the question—Was not Sir Arthur Sullivan's first success in life the winning of the Mendelssohn Scholarship? At the conclusion of the lecture Sir John Stainer spoke in strong terms against the prevailing habit with singers to get hold of a few songs and sing them over and over again until they became positively sickening. He recommended singers to learn as many songs as they could and thus become acquainted with the literature of music in an all-round sense. The third day was reserved for the children's competitions. The fourth was, however, the great day of the festival. Now the open prizes, including a new one hundred guineas challenge shield, were competed for, and entries were forthcoming from far and near, so to speak. In the chief choral competition some of the very best combinations in the north took part, including societies and choirs from Blackpool, Colne, Morecambe, Saltaire, etc. The tests were Brahms's "Night Watch," Morley's "Fire, fire my heart," and Oliver King's "Soldier Rest." Mr. Whittaker's Blackpool contingent secured the challenge shield, Morecambe and

Colne following next in order. In the male voice section, Mr. Nisbet's Manchester choir—a fine body of men singers—were accorded the place of honour. Sir John Stainer's "Bind my brows" was one of the test selections in this class. At the after concert in the evening the combined choirs took part in the performance of Parry's "Blest Pair of Sirens" and other works. In every respect the Morecambe gathering this year has been eminently successful.

On May 18th-19th the Wensleydale Tournament of Song was held at Leyburn. On the first day the senior competitors were heard, the junior classes being taken on the 19th. The vocal contests were far more popular than those for instruments alone. In the chief choral event the Bedale Choral Society won first prize. Benet's old madrigal, "Flow, O tears," was the test piece. Miss Wakefield adjudicated. This festival, at first but an experiment, has now firmly established itself as a permanent institution.

The Swaledale Tournament of Song, another of those profitable educational gatherings, was ushered in on May 16th-17th, at Richmond. Judging from first appearances, this venture seems likely to become an annual affair. The competitions, which included tests of various kinds, vocal and instrumental, were local in extent and purpose.

Dr. Henry Hiles, speaking at the Leeds sectional meeting of the Incorporated Society of Musicians on May 19th, said: "Whenever a young person was brought to him by anxious parents, he always urged that any reasonable prospect in any other direction should be seized in preference to the teaching of music. . . . Musical men of high standing were scarcely able to earn bread and cheese." In reply, Dr. Henry Coward remarked that ordinary people should not take up music as a profession. While there would be always duffers and ne'er-do-wells below him, the earnest, enthusiastic musician would always prosper and be in demand.

### Forest of Dean Eisteddfod.

THE third annual Eisteddfod was held at Lydney on May 10th, when both meetings were crowded with enthusiastic and eager listeners. The adjudicators were Messrs. E. Minshall and J. W. Hopkins. Prizes were offered for pianoforte solos, soprano and contralto duets, euphonium solo, male voice choir, ladies' choir, quartette, tenor, and bass duet, recitations. The chief interest, however, centred in the two choral competitions. For the local choirs two part-songs, "When hands meet" (Pin-suti) and "Love and summer" (J. E. West), were the test pieces. Five choirs entered. Coleford

Philharmonic Society (conductor, Mr. B. H. Taylor) came first; Lydney Choral Society (conductor, Mr. C. B. Smale) second; and Excelsior Choral Society (conductor, Mr. T. James) third. For the Chief Choral Competition (sixty to one hundred voices) two choirs entered. The first prize of £20 was awarded to Lydney and Bream United Choir (conductor, Mr. C. B. Smale), and the second prize of £5 was given to Coleford Philharmonic Society (conductor, Mr. B. H. Taylor). The singing of both choirs was excellent. The general arrangements were very efficiently carried out by Mr. F. Smith, the energetic hon. sec.

## Hints on Voice and Choir Training.

By JOHN ADCOCK.

(Continued from page 73.)

## PRONUNCIATION.



N matters musical, a choirmaster should know something of everything and everything of something.

The something of which he should know everything is Pronunciation.

In its widest sense, pronunciation covers nearly the whole art of singing:—the production of good tone, clear enunciation, due accentuation, suitable emphasis, right phrasing, and true expression.

Good tone in singing means good vowel-sounds, and good vowel-sounds, as already shown, are but different characters or qualities of tone produced by different conformations of the mouth acting under the direction of the mind and will.

## VOWEL SOUNDS.

An open sound, as *ah*, produced by one conformation of the mouth, without any motion of the organs of speech from beginning to end, is called a simple vowel-sound. According to the usual classification (not strictly correct, as we shall presently see) there are in the English language twelve simple vowel-sounds, as heard in the following words:—

*feet, bait, baa'd, caught, note, wooed,*  
*fit, bet, bad, cot, nut, wood.*

The sounds represented in the upper set of words are called long vowels; those in the lower set short vowels, because of their contrast in common speech. Compare *feet, fit; bait, bet; baa'd, bad; caught, cot; note, nut; wooed, wood*. But notice particularly that there is a difference in *quality* as well as length; a short vowel, though closely akin, is not part of its corresponding long vowel: it is another and more open sound with a slightly different position of the tongue. Observe this in changing the vowels upon the same note, thus: *fee-it* (quite different from *fee-et*), *bai-et, baa-ad, carv-ot, no-ut, woo-ood*. Singers, and especially teachers, should be able to perceive and to show by their own voices these delicate differences of vowel-tone. In singing, the distinction of vowels as long or short is not preserved: the long vowels are often made short, and the short vowels long, according to their musical setting; but it will be convenient to retain the terms "long" and "short" as distinctions of quality.

The student should learn to pronounce the vowel-sounds apart from consonants. To do this, let him slowly repeat each word and then prolong its vowel-sound alone, thus: *feet ee, bait ai, baa'd ah, caught aw, note oh, wooed oo*. The short vowels are more difficult to detach and prolong: *fit i, bat e, bad a, cot o, nut u, wood oo*. A clearer perception of these sounds may be gained by

closely comparing while slowly intoning them, thus: *feet fit, ee i; bait bet, ai e; baa'd bad, ah a; caught cot, aw o; note nut, oh u; wooed wood, oo oo*.

## THE SYMBOLIZATION OF VOWEL-SOUNDS.

Although but twelve vowel-sounds they are variously represented, as shown by the italics in the following words. It is important to recognise the identity of each vowel-sound under every diversity of garb.

EE.—*meet, mete, meat, key, quay, pique, grieve, ceiling, people, Leigh, Cæsar, Phæbe, mosquito.*

AI.—*gate, gain, pray, prey, yea, veil, eh, aye, neigh, gaol, gauge, dahlia.*

AH.—*father, ah, baa, heart, guard, aunt, clerk.*

AW.—*law, awe, call, pause, for, broad, taught, thought, George.*

OH.—*oh, no, owe, woe, flow, roam, dough, sew, soul, brooch, yeoman, hautboy, beau.*

OO.—*ooze, lose, group, through, shoe, crew, rule, fruit, true, rheum.*

I.—*pîn, hymn, build, busy, pretty, women, sieve, forfeit, valley.*

Ê.—*met, said, says, head, friend, any, bury, guest, heifer, leopard.*

Â.—*mad, plaid, guarantee.*

Ô.—*got, what, cough, John, laurel, knowledge.*

Û.—*but, love, tough, flood, does, altar, surgeon, taper, zephyr.*

ÔO.—*good, wolf, could, pull.*

The above examples show how various are the spellings of the same sound, the following how various the sounds of the same spelling: "A rough-coated, dough-faced ploughman, coughing and hiccougging, strode thoughtfully through the streets of Scarborough, munching a pig's hough." In this sentence, *ough* represents nine different sounds. How strangely inconsistent the pronunciation and spelling of the English language!

## TONE-TINT.

If the syllables *fee, fai, fah, faw, foh, foo*, containing the six long vowel-sounds, be pronounced by different persons (each in his natural manner, not in imitation of the same pattern) a sensitive ear will perceive more or less of difference; probably no two pronunciations will be precisely alike. Individual peculiarity of pronunciation is often so striking that a person can be recognised as easily by his voice as by his face. Again, any one can voluntarily change his pronunciation in quite a remarkable degree, and people do involuntarily alter the tone of vowel sounds according to their state of feeling and consequent manner of speech. These modifications, unless actual mis-pronunciations, are not regarded as separate vowel-sounds (although in reality they are such), but as varieties of the same sound, shades of the same colour. The



practical importance of this is manifest; it gives scope for the singer, whose aim it should therefore be, to produce the best possible tone on each of the vowel-sounds while preserving its real identity. This variableness of the same vowel-sound is of special advantage and should be made good use of upon high or low or loud notes, a slight change in the tint of the tone making all the difference in its ease of production and its beauty and fulness of quality.

#### HOW TO SING THE VOWEL-SOUNDS.

Some of the vowel-sounds have had attention already, under the head of "voice culture," but they need closer observation and comparison in connection with the subject now before us.

EE and I, as in *feet fit*.—EE is the thinnest of all the vowel-sounds, and the more the middle of the tongue is pressed to the roof of the mouth the keener the sound becomes. If made too thin the sound of *ee* is unpleasant. At all pitches it should be somewhat broadened, and though, as a rule, it must not take the sound of *i*, turning *feel* into *fill*, it may do so and generally should do upon low notes for the sake of greater sweetness and fulness, and upon high notes when found easier and more pleasant. But it is never allowable to sing *ee* in place of *i*, calling *fill feel*, little *leetle*, visit *veezet*, happy *happee*. This is a common fault with foreigners in their pronunciation of English, and often with their pupils. Upon single notes of equal length, and upon ascending and descending scale passages, sing and compare *lead, lid; sheep, ship; heal, hill; seek, sick; deem, dim*.

AI and E, as in *pain, pen*.—The vowel-sound *ai* is one of the least agreeable, especially if made too thin. Its proper sound is between *i* and *e*, inclining to the latter. *Wait*, for example, must be more like *wet* prolonged than *wit*, particularly upon high notes where the thin sound of *ai* is difficult and harsh. To notes of equal pitch and length, and to scales ascending and descending, sing *wit, wait, wet*, and observe how much more pleasant *wait* is when it approaches the lengthened sound of *wet*. But there is a difference between these two sounds which must be well preserved.

An eminent writer on musical pronunciation advises singers always to substitute the sound of *e* (as in *wet*) for that of *ai* (as in *wait*), because it is more musical (as we have seen), and "prevents the bad tendency to end in *i*." The latter point is very important and needs consideration. Is the tendency to end in *i* "bad," and therefore to be striven against; or is it the true English pronunciation, to be carefully preserved? Emphatically, the latter. Say or sing the word *day*, and ask any number of other persons whose native tongue is English, to do the same. Probably it will be perceived that in every case (the writer has never found an exception) the tongue or jaw is raised at the end of the vowel, causing a faint sound of *ee* or *i*. Listen carefully in pronouncing *bay, say, they, way*; and, with attention to the ending of the vowels, compare *pet, pate; men,*

*main; led, laid; tell, tale*; when the habit and necessity of this so-called "vanish" will be abundantly proved. In reality, English *ai* is not a simple vowel-sound, but a diphthong. This is its pronunciation all the world over, and is the only one accepted and authorised by the latest, greatest, and best of dictionaries—"The Oxford English Dictionary," edited by Dr. Murray. The impropriety of omitting the "vanish" may be shown by one example, the final phrase of "O rest in the Lord": "*wait* patiently for Him," which would be absurd if sung "*wet* patiently for Him." It follows, then, that whatever the main quality of the vowel *ai* it must generally finish with a brief sound of *ee* or *i*, as in speaking; for in singing there should be no arbitrary or needless changes.

Two cautions are necessary: this final sound of *ee* or *i* must not be made by raising the jaw, but by the tongue alone; and it must never be dwelt upon, but be pronounced as brief as possible at the very end of the note or passage. It should be observed that the vanish to the sound of *ai* is peculiar to the English language and is quite intolerable in Italian, French, and German. Singers should therefore practise *ai* with no vanish, that is, without the slightest movement of the vocal organs.

It is not the purpose of these pages to point out all the vulgarisms one hears, as that "Nottingham is famous for its *ly-dies* and *lice* (ladies and lace)"; a competent choirmaster, himself free from such, will soon see these faults in his pupils and choir, and by pattern and precept labour to correct them.

AH and Å, as in *aunt, ant*.—Upon the vowel *ah* little need be added to what has been said previously. Sing and compare *fur, far, for*, and mind that *far* inclines to *fur*, and not to *for*. So much alike are the vowel-sounds in *fur, far; burn, barn; yearn, yarn; tusk, task; stuff, staff*; that though they must be kept quite distinguishable, we can pass from one word to the other of each pair by the mere thought of the mind, without any conscious change of the mouth. The sound of *ah* thus produced is the nearest approach to the sweet Italian *ah* recommended in singing. It is necessary, however, to broaden the sound upon the lower notes.

The vowel *ä* (as in *cat*) prolonged but unmodified, is like the bleating of a sheep, and very unmusical. It must in all cases be mellowed by leaning towards *ah*; and yet the difference must be preserved: no correct singer will pronounce *have halve*, *am alm*, *cant can't*, *cavil calve-ill*, *happy harpy*. Many words, as *pass, past, grass, glass, path, bath, ask, laugh, graft, chant, glance, command*, etc., formerly pronounced with the short vowel, now take the long, but not broad vowel; *cast*, for example, is *cahst*, not *cässt*, nor *caust*. Some people say *thank* for *thank*, *bank* for *bank*; such mincing affectation should be carefully avoided.

AW and Ö, as in *dawn, don*.—*Aw* is sometimes pronounced too much like *ah*; perhaps from the almost exclusive use of *ah* in vocalization. Sing

and compare *far, for; lah, law; card, cord; lard, lord*; preserving the necessary distinction. Also compare the following words, singing each to a note of the same length:—*caught, cot; nought, knot; yawn, yon; gnawed, nod*. The lengthened sound of the short vowel must not be the same as the corresponding long vowel; *dog* prolonged is not *dawg*.

OH and Ū, as in *coat, cut*.—The so-called vowel *o* is usually a diphthong terminating with a faint sound of *oo*. Notice this in saying *oh, glow, gloam, flown, robe, rose*, etc. This "vanish" should be retained in singing as the accepted and authorized pronunciation; but it must not be made until the close of the note or passage, and then very briefly, and by rounding the lips, not by raising the jaw. Sing and compare *rice, rue (roo); home, whom; moan, moon; wrote, root; rose, ruse (rooz); hope, hoop; grove, groove*. The vanish of the vowel *o* must be rigidly avoided in the pronunciation of Italian, French, or German.

Many persons, not sufficiently rounding their lips and separating their teeth, pronounce *o* like *ou*, calling coach *couch*, no *now*, goal *goul*. Let the tone of *o* be round and full. With the teeth well apart, slowly sing *aw-oh-aw-oh*, making the requisite difference by the contraction of the lips alone. Then, in like manner, sing *gall, goal; haul, hole; walk, woke; wrought, wrote; pause, pose*. Upon the lowest notes of a bass voice the vowel *o* is easier and of better quality if tinged with the sound of *aw*, or rather of *ō* as in *cot*; but the vanish *ōo* must be retained.

The sound *ū* in *bun, burn*, the commonest and most abused of vowel-sounds, needs close attention. Easiest of utterance, it is called the "natural" vowel, the one into which, in common speech, most unaccented syllables have a tendency to fall. Babies use it in their first efforts to speak, and boobies in theirs, so "natural" is it. This sound is heard in all the following words; carefully pronounce them, dwelling equally upon each, say for two beats—down-up:—*Tun, ton, turn; dust, dost, durst; such, search; bud, bird; blood, blurr'd; tough, turf; luck, lurk; judge, church; bust, burst; fust, first; cull, curl; gull, girl; fun, fern; hut, hurt; shut, shirt; doth, dearth; buzz, burrs*. (See under letter R). The fine distinction in speech between *fur* and *fir*, *urn* and *earn*, may be disregarded in singing, wherein a somewhat fuller pronunciation is generally preferable. Avoid calling earth *airth*, early *airly*.

In the pronunciation of the vowel-sound now under consideration, there are two opposite faults. Some persons unduly refine the sound, calling come *cam*, much *match*; while many mouth it too much, making *but, flood, cull* (for example) to rhyme with *foot, good, full*. Sing the following words, comparing the middle ones with those on either side:—*Cad, cud, could; back, buck, book; lack, luck, look; rack, ruck, rook; rash, rush, roushe*.

The most mispronounced of words are *one, once, none, nothing, mother, govern, tongue*. All these have the sound of *o* in *son*; *one* and *none* must

rhyme with *done*, not *gone*; *mother* with *brother*, not *bother*; *tongue* with *sung*, not *song*; it is *tongs* which chimes with *songs*.

Finally, guard against the perversion of this sound to *ah* or *aw*, calling bird *bard*, ever *ev-ah*, never *nev-ah*; "He that has *yaws* to *yaw*, let him *yaw*."

OO and ŌO, as in *wood'd, wood*.—The vowel-sound *oo* requires the rounding of the lips, but they must not protrude, and the teeth must be kept wide apart. Sing the following pairs of words with all possible beauty and fulness of tone, bringing out their contrast with sufficient distinctness:—*whom, home; hoop, hope; moon, moan; tool, toll; groove, grove; woo, woe; rood, road*.

The vowel-sound *ōo*, as heard in *pull, wool*, requires particular care. Get it well in mind by the following contrasts, prolonging the second word of each pair:—*fool, full; pool, pull; woo'd, wood; coo'd, could; shoe'd, should; who'd, hood; poo'h'd, put; woo man, woman*.

We may never use the long vowel for the short one, and say spoon-*fool*, grate-*fool*, pool-*pit*; but it is often an advantage—easier and of better quality—to use the short one for the long one upon the higher notes.

Of words with *oo*, the following alone take the short sound in speaking, though (as we have seen) all others may do so upon the upper notes in singing:—*Brook, book, cook, crook, rook, look, took, shook, hook, wood, hood, stood, good, wool, foot, nook (?)*, and their derivatives.

It is important to remember that of words with *u*, the following, and no others, have the sound of *ōo*:—*Bull, bullet, bullion, bullock, bulwark, bulrush, bush, ambush, bushel, butcher, cushion, cuckoo, full, hurrah, huzza, hussar, pudding, pull, pullet, pulley, pulpit, puss, push, sugar, and the verb put*, with their derivatives, *fulness, joyful*, etc. Notice that fulcrum, fulgent, refulgence, fulgurite, fulvous, fulminate, fulsome (?), pulpy, pulpous, pulsation, pulmonary, impulsive, pulverize, putty, bulky, bulbous, are not derivatives of the above, and all have the sound of *u* in *cull*.

Mark the different vowel-sounds in the following pairs of words:—*Stood, stud; could, cud; bull, dull; pull, cull; full, lull; pulpit, pulp it; bullet, gullet; bush, rush; pudding, budding; sugar, lugger; butcher, toucher; should, shudder*. The misuse of these two sounds is a gross vulgarity.

#### DIPHTHONGS.

The union of two simple vowel-sounds in one syllable (i.e., with a single impulse) is called a diphthong. As commonly reckoned, there are four diphthongs—*i, oi, ou, and eu*.

The diphthong *i* (as heard in *mite, eye, aye, vie, sigh, my, bye, guy, guide, aisle, height*, etc.) is composed of the two sounds *ah'ee* or *ah'i* with the stress upon *ah*. All prolongation must be upon the sound of *ah*, the glide to short *ee* or *i* being delayed to the last possible moment. It is the *glide*, the absence of break, which makes the diphthong; otherwise *light*, for example, would be a word of two syllables.

bles *laa-it*. The main sound, *ah*, must be neither too thin nor too broad; *kind*, for instance, must not be pronounced *caned* nor *coined*, but with the sound of *ah* in *cast*, or of *ur* in *cursed*. Sing and compare the following words, each to be prolonged several seconds, taking care that in both words of a pair the prolongation is upon the same sound:—*ah, eye; baa, bye; alm, I'm; laugh, life; won, wine; sun, sign; fur, fire*. Observe that it is not certain until the end of the note which word is being sung. Compare, also, the following words, sustaining each for two beats:—*ale, isle, oil; bay, buy, boy; tale, tile, toil; lane, line, loin; paint, pint, point; pays, pies, poise*.

The diphthong *oi* (as heard in *oil, joy, buoy, quoit*, etc.) is the union of the two sounds *aw' i*, the former having the accent. Any prolongation of this diphthong must be upon the sound of *aw*, with a smart glide to *i* just upon quitting the note. Prolong for two beats:—*jaw, joy; all, oil; pause, poise; jaunt, joint; and carefully distinguish boil, bile; voice, vice; point, pint; coin, kine*. Take care to make the glide, or *join* will be *jaw-in'*; *boil, boy-ill*.

The diphthong *ou* (as heard in *out, now, plough, Macleod*, etc.) consists of the sounds *ah' oo*. *Ah* has the accent and is the sound to be dwelt upon,

gliding rapidly to *oo* at the very end of the note. Sing to prolonged notes *ha, how; baa, bough; laa'd, loud; trance, trounce*. Avoid the substitution of *ai* for *ah*, calling now *nay-oo*, pound *pay-oo*.

The diphthong *eu* (as heard in *mute, ewe, yew, Hugh, cue, few, lieu, view, feud, suit, beauty*) is formed by the two sounds *ee-oo'* or *i-oo'*, the accent and prolongation (in this case only) falling upon the latter. Make the sound of *e* very brief, as if a *y*, and glide to *oo* with a rapid *crescendo*. Sing and compare *do, dew; coo, cue; food, feud; pool, pule; moot, mute; noose, news; booty, beauty*.

After *r* there is no sound of *e*, but only the sound of *oo*; rule is *rool*, true *troo*, grew *groo*, ruby *rooby*, and so on. The following pairs of words, then, are sung exactly alike:—*rood, rude; room, rheum; through, threw; brood, brew'd*. Sing and compare *ewe, rue; dew, drew; cue, crew; use, ruse; fugal, frugal; mural, rural; nude, rude*.

Authorities differ as to the pronunciation of *eu*, or its equivalent, after letter *l* in such words as *lute, blew, lucid, illumine*; some drop the *e* sound and (quite permissibly) pronounce these words *loot, bloo, loocid, illoomine*; but the preponderance of opinion seems in favour of the double sound, except in the single word *Hallelujah*.

(To be continued.)

## Maze Pond Chapel and its Music.

BY W. DEXTER MILLER, Organist and Choirmaster.

(Continued from page 76.)



UNWILLING to sever their connection with the Church, these brethren next prayed that a special church meeting might be appointed, at which they might thoroughly air their views and thrash out the question. One named Mr. Edward Little, was charged with "sin" For promulgating the views of Mr. Isaac Marlow, and the Church dealt with him somewhat severely. Then the Church appointed certain brethren equal in number to the dissentient brethren and sisters to confer with them, "but as for a dispute in the Church, all the members to be present," says the minute, "they would not admit of that."

This strikes us as a wise proceeding on the part of the Horsleydown diocese, for who that has advocated Church reforms (and especially musical reforms), with "all the members present," has not writhed under the ill-considered and often irrelevant strictures of irresponsible conservatives of the "stick-in-the-mud" order? To the "Comitty," as it was termed, however, these friends would not listen, and as a last resource the Church summoned Brother Isaac Twine and Brother Luke Leader (the rest of the malcontents being present) to plead their cause once for all.

After much "contradictory and unparliamentary arguing (*vide* the language on record in the

Minute Book), the scribe says: "Then they voated Bro. Sandford out, and then voated alle the rest of us out. After a tyme they called us in, and severally charged Bro. Sandford and Bro. Twine and Bro. Luke Leader with being in great evell" for circulating Mr. Marlow's tracts, and for "rash speaking and charging the church with false worship."

At another meeting the aforesaid brethren were solemnly excommunicated, and the other objectors to singing, being reminded that they had their liberty, "not ony to forbear singing, but to goe out," were invited to retain their membership. Those who had given notice of resignation were exhorted to repent, to rejoin, and to put up with the singing; but if this was impossible, they "were urged to joyne some orderly Baptized Church, and leave the deceishon of this greate affaire to the Judgement Daye." Public pleading proving futile, a deputation was appointed to wait on the suspended brethren at their several homes.

What more could the church do to retain these brethren in its communion? Yet another meeting was held, and here the rule of the church that women should keep silence appears to have been set aside, for the sympathising sisters were called upon to explain their attitude. It is to be feared that the church meeting at which this most unusual course was taken was of a somewhat rowdy order;



but it is best to let the Maze Pond historian of the period tell the story of what transpired.

Whether the ladies attended the meeting well primed for a wordy battle we may not know, but we are told: "They were informed that they could not speke as a party, but must answer for themselves one by one; but when those they called went to speke their mindes at large, they always re-strayned them direct to two questions.

"Soe, after he (Bro. Keach) had called several sisters, he called Sister Mary Leader last of all, saying to her, 'What have you to say? Can you pass by all offences against the Church and keep your communion?' To which she replyde, she could pass by all offences, but she could not keep her communion while they were in that way of singing. Then he replyde quick upon her, and looking earnestly at her, saying, 'You have learnt a fine piece of relidgion, ha'nt you? I confess I am troubled to see you, that are but a Babe, should pretend to such knowldg above others,' or to that effect, and then, turning to her husband, Bro. Luke Leader, he said, 'You have finely dragged her up!' To which he replyde that God was his witness, and she also, whether he had perswaded her to that minde, and further said to Mr. Keach he thought he did verry ill to reflect after that manner upon the sisters and overaw them, and Bro. Sandford spake to the same effect; at which Mr. Keach brake out into a wonderfull passion, and in that strange, unbecominge sperit, brake out into prayer without any notis therof to the people, they being many of them confusidly talking together. And in his prayer he called upon God to judge these men, and

went on after that manner; at which Bro. Sandford and Luke Leader said alowde they could not joyne with that prayer, and soe putte on their hattes and wente out, and so did alle the rest of us, being amazed at that strange, confused, pasionate prayer."

The reader's indulgence is claimed for such lengthy quotations from the minutes of the period, but nothing else could so adequately convey the stress of this battle for and against singing the songs of Zion. Well might good Mr. Keach complain that he was weary; he writes that "the archers sorely grieved him, and shot at him and hated him," and one historian has humorously suggested that his portrait, as it has come down to us, must have been taken at this time. Finally, nine brethren were excommunicated, but the affected sisters were suffered to remain, and there is just a touch of the "wisdom of the serpent" in the naïve admission on the part of the historian that the sisters were encouraged to retain membership "that they might haply report to us." To their honour be it said, however, these sisters were single-hearted. They, with the brethren, attended on November 9th, 1691, a "Daye of Fasting and Prayer for Guidance," and when next they were summoned to attend a church meeting at Horseliedowne, they not only refused to respond thereto, but they signed a formal declaration of secession. With many of the points at issue we are not concerned, but it will be interesting here to consider the grand arguments against singing as an act of public worship.

(To be continued.)

## Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. T. Pickles.

### METROPOLITAN.

BLOOMSBURY.—Mr. Wilson Bamber gave a very successful concert at Bloomsbury Hall on April 26th, when he was assisted by Miss Ethel and Miss Alice Williams, Mr. W. H. Webb (forming with Mr. Bamber the "Excelsior Vocal Quartette"), and other artistes, including the Misses Gordon Saunders (violin, 'cello, and pianoforte). Mr. Wilson Bamber has been a member of Gospel Oak Congregational Church Choir for some years, and has rendered valuable help in solos, etc., as well as in the regular work of the choir. On this occasion he sang with fine effect the "Onaway, awake, beloved," song from "Hiawatha"; "Good-night, dearest" (F. Böhr), and other songs, being vigorously applauded by the large and enthusiastic audience.

CLAPTON.—On Monday, May 7th, an excellent programme was provided at the Downs Chapel by Mr. W. C. Webb, A.R.C.O. (organist and choir-master), and judging by the frequent applause, was very much enjoyed. The first part consisted of Stainer's cantata, "The Daughter of Jairus," the solos being taken by the well-known professionals, Mrs. Samuel Masters, Mr. Samuel Masters, and Mr. Egbert Roberts. The choral portions received

careful renderings from a choir of about sixty voices, conducted by Mr. R. G. Tournay, effective aid being given by Miss E. L. C. Head at the piano, and Mr. Webb at the organ. Special mention should be made of the excellent singing of Mr. Masters, his rich and pure tenor voice telling with marked effect in the solo, "My hope is in the Everlasting," and in the well-known duet, "Love divine," with Mrs. Masters, their voices blending beautifully. Barnby's fine motet for soli and chorus, "King, all glorious," opened the second part, the soloists being Mr. Masters and Mr. Roberts. Mrs. Masters' singing of "There's a land" (Allitsen) was such as to cause the audience to demand another contribution, this being Cowen's beautiful setting of "The Children's Home." A well-executed violin solo, "Benedictus" (Mackenzie), by Miss Head, added pleasing variety and charm to the programme. Sullivan's splendid solo anthem, "I will mention," came next, the solo being taken by Mrs. Masters; this was followed by "A dream divine" (Hartwell Jones), Mr. Masters again raising the audience to the highest pitch of enthusiasm. Mr. Egbert Roberts' solo was the recit. and air, "Jerusalem" (Henry Parker), after which the anthem,

"Praise the Lord" (Elvey), and the Doxology brought the programme to a conclusion.

**HOLLOWAY.**—On Tuesday, May 1st, a very successful concert was given at the Northern Polytechnic Institution by Mr. Fountain Meen, who was assisted by Miss Florence Bethell, Madame Marian McKenzie, Mr. Harper Kearton, Mr. Santley (who was most warmly received), the Westminster Singers, and Mr. W. H. Squire. Mr. Walter Churcher gave two of his inimitable recitations. Besides acting as accompanist, Mr. Meen played "Four Sketches in Dance Rhythms," by the late Mr. Erskine Allon, and joined Mr. Squire in Mendelssohn's beautiful "Variations" for 'cello and piano.

**ISLINGTON.**—On Friday, April 27th, a performance of Handel's "Messiah" was given at Union Chapel, Islington, by the Psalmody and Choral Class, under the direction of Mr. G. H. Betjemann. The soloists were Miss Stanley Lucas, Miss Edith Nutter, Mr. E. F. Barrow, and Mr. Watkin Mills. Mr. Frank James played the trumpet obbligato, and Mr. Fountain Meen accompanied the work upon the organ.

**PADDINGTON.**—A very fine organ has been given to Paddington Chapel. A recital was given in connection with the re-opening of the church by Mr. E. H. Lemare.

**STRAND.**—A choir of about 150 voices, belonging chiefly to the London contingent of the Nonconformist Choir Union, gave a selection of music at the annual meeting of the Religious Tract Society at Exeter Hall on May 5th. Mr. Minshall conducted, and Mr. Fountain Meen ably presided at the organ.

**TOTTENHAM.**—A new organ has been built in High Cross Congregational Church, and was opened on Easter Sunday. Recitals have been given by Messrs. Josiah Booth, F. E. Lyne, and Dr. E. H. Turpin, the vocalists being Messrs. Minnie L. Cowley, Beatrice Cowley, and Grace Giles.

#### PROVINCIAL.

**BLACKBURN.**—An organ recital was given in Leamington Road Baptist Church, on May 14th, by Mr. W. Wolstenholme, Miss Sagar being the vocalist.

**BOURNEMOUTH.**—On Sunday afternoon, 29th April, in connection with the Adult Bible Class, a musical service was given in the Springbourne Wesleyan Church by the choir and orchestra. The following programme was well rendered: Selection, "War march of the priests"; anthem, "Sun of my soul"; selection, "Crossing the bar"; solo, "For ever with the Lord"; Beethoven's Symphony No. 1; clarionet solo, "The promise of life"; selection, "The cross of honour"; and "The Gloria," from Mozart's 12th Mass. Mr. R. W. Domoney conducted, and Mr. F. P. Brazier presided at the organ.

**GRIMSBY.**—On Thursday, May 10th, Dr. Shinn's oratorio, "Lazarus of Bethany," was performed with much success in Flottergate Primitive Methodist Chapel. The band and chorus numbered over 100 performers, Mr. Gravell conducting, and Mr. J. H. Robinson presiding at the organ. The principals were Mrs. Topham, Miss Addison, Mr. T. Willey, and Mr. H. Searle.

**NELSON.**—On Sunday afternoon, May 13th, the choir of the Stanley Street Methodist Free Church

performed Shinn's cantata, "Lazarus of Bethany," before an appreciative audience. This delightful work was thoroughly enjoyed; the tuneful solos, duet, quartette, and fine choruses were rendered with care and taste by the choir and principals. Mr. Singleton sustained the part of narrator with great credit, his sweet tenor voice being extremely pleasant to hear. Miss Redman took the soprano part, and gave a nice interpretation to the appeals of Martha; while the plaintive supplications of Mary were nicely brought out by Miss Ada Wilson. Mr. Arthur Wilson, a young and promising bass vocalist, was heard to great advantage in the solos falling to his share, particularly so in "O glorious truth," in which he fairly excelled. Mr. C. H. Bateson displayed fine discretion in his smart accompaniments on the organ. Mr. C. Pickles conducted.

**SOUTHSEA.**—At Southsea Congregational Church on the occasion of the Sunday-school anniversary, which took place on May the 13th, Guest's sacred cantata, "The Captive Maid of Israel," was rendered by a choir and orchestra of sixty performers. The soprano solos were capably rendered by Miss M. Hill and Miss L. Kelly, the solo, "Thou didst cleanse the leper," being beautifully interpreted by Miss Kelly. The tenor solos were effectively sustained by Mr. J. Grant, who is the happy possessor of a fine voice. Mr. Walford Lovatt and Mr. Pilling also gave the bass solos with great taste. The orchestra (which was comprised of several members of the Royal Marine Artillery Band) was splendidly led by Mr. Price, who also gave several violin obligatos to the soprano solos with fine effect. The choruses were sung with great decision and tact, especially the opening and final choruses. The cantata was given under the direction of the organist and choirmaster of the church (Mr. Edwin Bartripp), and proved a great success, being well appreciated by a very large congregation.

**STOKENCHURCH, BUCKS.**—The Primitive Methodist Choir here still keeps together well and maintains its reputation as one of the best Nonconformist choirs within a very wide radius. As a country choir it would be hard to beat. It aims high, but does well, and is invariably invited to repeat visits it makes to churches in the surrounding villages. On April 2nd it produced, in aid of the Chapel and Choir Funds, C. Ward's oratorio, "The Prodigal Son." Mr. W. Britnell, the veteran conductor, wielded the baton, and both solo and chorus work was admirably done, the accompaniments being carefully rendered by an excellent little orchestra. The congregation was not so large as desired, but this fact should not discourage the choir continuing its efforts to encourage a love for high-class sacred music.

#### STOCKPORT AND DISTRICT NONCONFORMIST UNION.

THE annual meeting of this Choir Union took place in Hanover Chapel on Tuesday evening, April 23rd. The officers elected for the year were: President, Mr. T. W. T. Ward; vice-president, Mr. Councillor Joseph Potter; conductor, Mr. Charles Pearson; organist, Mr. A. M. King; assistant organist, Mr. F. T. Coxson; secretary and treasurer, Mr. C. F. Browne; assistant secretary, Mr. D. J. Hinds. A vote of thanks to the officers for their services during the past year was heartily carried.

## Nonconformist Church Organs.

PADDINGTON CONGREGATIONAL CHAPEL,  
MARYLEBONE ROAD.

Built by Mr. August Gern.

*Great Organ. 12 Stops.*

1. Double Stopped Diapason (wood) ...	16 feet
2. Open Diapason (large) ...	8 "
3. Open Diapason (small) ...	8 "
4. Harmonic Flute ...	8 "
5. Lieblich Gedact ...	8 "
6. Wald Flute ...	4 "
7. Principal ...	4 "
8. Twelfth ...	2 2/3 "
9. Fifteenth ...	2 "
10. Mixture (3 ranks) ...	—
11. Tromba ...	8 "
12. Clarion ...	4 "

Swell to Great.

Choir to Great.

Great Pistons to Composition  
Pedals.

*Swell Organ. 13 Stops.*

1. Lieblich Bourdon ...	16 feet
2. Open Diapason ...	8 "
3. Stopped Diapason ...	8 "
4. Gamba ...	8 "
5. Voix Celeste (Tenor C) ...	8 "
6. Principal ...	4 "
7. Flautina ...	2 "
8. Mixture (3 ranks) ...	—
9. Contra Posaune ...	16 "
10. Horn ...	8 "
11. Oboe ...	8 "
12. Clarion ...	4 "
13. Vox Humana ...	8 "

Octave Coupler.  
Tremulant.

*Choir Organ. 7 Stops.*

(Enclosed in separate Swell Box.)

1. Dulciana ...	8 feet
2. Lieblich Gedact ...	8 "
3. Salcional ...	8 "
4. Harmonic Flute ...	4 "
5. Harmonic Piccolo ...	2 "
6. Clarinet (Tenor C) ...	8 "
7. Orchestral Oboe ...	8 "

Swell to Choir.

Octave Coupler.  
Tremulant.

*Pedal Organ. 7 Stops.*

1. Open Diapason ...	16 feet
2. Violone ...	16 "
3. Bourdon ...	16 "
4. Quint ...	10 2/3 "
5. Flute Bass ...	8 "
6. Violoncello ...	8 "
7. Trombone ...	16 "

Swell to Pedal.

Great to Pedal.

Choir to Pedal.

Four Pneumatic Combination Pistons to Great  
Organ.

Four Pneumatic Combination Pistons to Swell  
Organ.

Two Pneumatic Combination Pistons to Choir  
Organ.

Four Combination Pedals to Pedal Organ.

Double-acting Pedal controlling Great to Pedal  
Coupler.

Balanced Swell Pedals to Swell and Choir Organs.

Compass of Manuals, CC to C, 61 notes.

Compass of Pedal, CCC to F, 30 notes.

Pedal Board, radiating and concave.

All Stops run throughout the full Compass of the  
Manuals except No. 5 Swell and No. 6 Choir.

Tubular Pneumatic Action applied to Manuals,  
Pedals, and Drawstop Action, and all Manual  
Couplers.

Case of Oak, with Silvered Front Pipes.

Wind supplied by Bellows located in the Lecture  
Hall beneath the Chapel. Feeders driven by  
Watkins and Watson's Hydraulic Engine,  
working on 700 lb. pressure. In addition to  
the Main Bellows there are four large Reser-  
voirs in the Organ itself.

## To Correspondents.

S. T. M. (Wakefield).—We do not know of a  
book such as you name.

J. F.—Get a "Dictionary of Terms," and you will  
find there all the information you require.

E. E. T.—"Hear my Prayer" (Mendelssohn), or  
"God, Thou art Great" (Spohr).

The following are thanked for their communica-  
tions: B. S. (Sunderland), W. G. (Chester), T. F. B.  
(Hull), E. R. W. (Gloucester), F. F. (Tonbridge),  
D. S. (Reading), J. J. (Cardiff), W. F. (Perth), E. S.  
(Camberwell).

## Staccato Notes.

MR. J. MAUDE CRAMENT, Mus.Bac., Oxon, has  
been appointed a member of the Board of Exami-  
nation of the London College of Music for the cur-  
rent year, to fill the vacancy caused by the lamented  
death of Dr. Horace Hill.

SIR JOHN STAINER'S definition of the qualities  
necessary for a good accompanist are: (1) That he  
possess a knowledge of reading music and of har-  
mony. (2) That he should be acquainted with the  
style of music performed. (3) That he should know  
the characteristics of those performers he had to  
accompany. (4) While playing with firmness and  
precision, he should not attempt to lead.

LECTURES on Choir Training, Organ Accompani-  
ment, Voice Production, and other Kindred Sub-  
jects are to be given from June 5th to 9th, at the  
London Organ School.

## Accidentals.

A TEACHER of music in one of the public schools  
of the south desired to impress the pupils with the  
meaning of the signs "f" and "ff" in a song they  
were about to sing. After explaining that "f"  
meant forte, he said: "Now, children, if 'f' means  
forte, what does 'ff' mean?"

Silence reigned for a moment, and then he was  
astonished to hear a bright little fellow shout:  
"Eighty!"





## "FESTIVAL" ANTHEMS.

- No. 1.—"HE IS RISEN" (Easter). THOMAS FACER.  
2d.; Tonic Sol-fa, 1d.
- " 2.—IN THE BEGINNING WAS THE WORD  
(Christmas or Festival). CHARLES DARNTON.  
2d.; Tonic Sol-fa, 1d.  
Geo. SHINN, Mus. Bac., says:—"I consider this is one  
of Mr. Darnton's best."
- " 3.—COME, SING WITH HOLY GLADNESS (Sunday  
School Anniversary). E. H. SMITH, F.R.C.O.  
2d.; Tonic Sol-fa, 1d.  
"Will become very popular."—*Newsagent*.
- " 4.—BLESSED ARE THE MERCIFUL. G. RAYLEIGH  
VICARS. 2d.; Tonic Sol-fa, 1d.  
"Interesting setting, . . . simple and expressive."  
—*Dundee Courier*.
- " 5.—I WILL SING OF THE MERCIES OF THE  
LORD FOR EVER (Festival). CHAS. DARNTON.  
3d.; Tonic Sol-fa, 2d.  
"One of the best anthems we have seen for a long time,  
and will well repay any attention bestowed upon it."  
—*Methodist New Connexion Magazine*.
- " 6.—OH, LOVE THE LORD (For Quartet and  
Chorus). ARTHUR J. JAMOUNEAU. 2d.; Tonic  
Sol-fa, 1d.
- " 7.—JESUS, THOU SOUL OF ALL OUR JOYS  
(For Choir Festivals and other occasions).  
ARTHUR BERRIDGE. 2d.; Tonic Sol-fa, 1d.
- " 8.—O, CLAP YOUR HANDS (Festival). W. RIGBY,  
Mus. Bac. 3d. Tonic Sol-fa, 1d.
- " 9.—THOU CROWNED THE YEAR WITH THY  
GOODNESS (Prize Harvest). ARTHUR BERRIDGE.  
2d.; Tonic Sol-fa, 1d.
- " 10.—O, SING TO THE LORD A NEW SONG.  
MATTHEW KINGSTON, Mus. Bac. 3d.; Tonic  
Sol-fa, 2d.
- " 11.—SHEPHERD OF TENDER YOUTH (Hymn-  
Anthem for Choir and Congregation).  
ARTHUR BERRIDGE. 2d.; Tonic Sol-fa, 1d.
- " 12.—THE LORD IS MY LIGHT (Full Anthem).  
PERCY E. FLETCHER. 2d.; Tonic Sol-fa, 1d.
- \* Band Parts may be had.
- "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

## The Organist and Choirmaster.

A Mid-Monthly Musical Journal. Price 3d.

UNDER THE EDITORSHIP OF

Dr. E. J. Hopkins, Dr. Charles W. Pearce,  
and Dr. Charles Vincent.

Office:—9, BERNERS ST., LONDON, W.

Subscribers will receive the paper direct from the  
Office on the 15th of every month, post free, United  
Kingdom and Abroad, 4s. per annum.

## POPULAR HYMNS SET TO FESTIVAL MUSIC.

By E. MINSHALL.

Very Suitable for Anniversary Services.

- No. 1. "Soldiers of Christ, Arise!"  
Sixth Edition, 2d.
- No. 2. "The Son of God goes forth to War."  
Third Edition, 2d.
- No. 3. "All Glory, Laud, and Honour."  
Fifth Edition, 1d.
- No. 4. "Brightly Gleams our Banner."  
Third Edition, 2d.
- No. 5. "Stand up, stand up for Jesus." 2d.
- No. 6. "I heard the Voice of Jesus say."  
Third Edition, 2d.

TONIC SOL-FA EDITIONS ONE PENNY.

Orchestral parts of all the above may be hired.

"NONCONFORMIST MUSICAL JOURNAL" OFFICE,  
29, PATERNOSTER ROW, LONDON, E.C.

## THE ORGANIST'S MAGAZINE OF VOLUNTARIES.

A SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.

Edited by E. MINSHALL.

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

Volumes I., II., III., and IV., Price 13/6 each.

List of Contents sent on application.

### VOLUME IV.

November, 1897, contains—  
Adagio and Fugue. James Lyon.  
Meditation in F. Oliver D. Belsham.

January, 1898, contains—  
Intermezzo. Bruce Steane.  
Postlude in C Minor. C. Darnton.

March, 1898, contains—  
Carmen in Memoriam. Geoffrey C. E. Ryley.  
Coro allegro alla Marcia. Ernest H. Smith, F.R.C.O.

May, 1898, contains—  
Allegro Brillante. John P. Attwater.  
Andante. Millward Hughes.  
A Fragment. Arthur Berridge.

July, 1898, contains—  
Processional March. Ernest H. Smith, F.R.C.O.  
Andante in F. C. Darnton.  
Meledie. James Lyon.

September, 1898, contains—  
Reverie. J. P. Attwater.  
Chanson Triste. A. J. C. Gidley.

November, 1898, contains—  
Fantasia on the Tune "Stuttgart." Ernest H. Smith, F.R.C.O.  
Andante. James Lyon.  
Berceuse. Arthur Berridge.

January, 1899, contains—  
"Gospel." A Fantasy. J. P. Attwater.  
Fughetta in D. Dr. O. A. Mansfield.

March, 1899, contains—  
March in E-flat. Cuthbert Harris, Mus. Bac.  
Andante. James Lyon.

May, 1899, contains—  
Allegro con spirito. Ernest H. Smith, F.R.C.O.  
Andantino. James Lyon.  
Song without Words. Cuthbert Harris, Mus. Bac., F.R.C.O.

July, 1899, contains—  
Melody. Cuthbert Harris, Mus. Bac., F.R.C.O.  
March. Alfred H. Dudley, A.R.C.O.  
Andante Tranquillo. Arthur Berridge.

September, 1899, contains—  
Spring Song. James Lyon.  
Introductory Voluntary. C. Darnton.

### VOLUME V.

November, 1899, contains—  
Contemplation. James Lyon.  
Andante Religioso. C. Darnton.  
Meditation. Arthur Berridge.

January, 1900, contains—  
Berceuse. J. P. Attwater, F.R.C.O., L.R.A.M.  
Adagio. E. H. Smith, F.R.C.O.

March, 1900, contains—  
Andante con moto. Bruce Steane.  
Allegretto in G. Walter Porter.  
Evening Melody. J. P. Attwater, F.R.C.O., L.R.A.M.

May, 1900, contains—  
Prelude and Fugue. Bruce Steane.  
G. F. B. Fugue. Bruce Steane.  
Melodie. Ernest H. Smith, F.R.C.O.

SINGLE COPIES, ONE SHILLING AND SIXPENCE NET.

PUBLISHING OFFICE, 29, PATERNOSTER ROW, LONDON, E.C.

## Nonconformist Church Organs.

PADDINGTON CONGREGATIONAL CHAPEL,  
MARYLEBONE ROAD.

Built by Mr. August Gern.

*Great Organ. 12 Stops.*

1. Double Stopped Diapason (wood) ...	16 feet
2. Open Diapason (large) ...	8 "
3. Open Diapason (small) ...	8 "
4. Harmonic Flute ...	8 "
5. Lieblich Gedact ...	8 "
6. Wald Flute ...	4 "
7. Principal ...	4 "
8. Twelfth ...	2½ "
9. Fifteenth ...	2 "
10. Mixture (3 ranks) ...	—
11. Tromba ...	8 "
12. Clarion ...	4 "

Swell to Great.  
Choir to Great.  
Great Pistons to Composition  
Pedals.

*Swell Organ. 13 Stops.*

1. Lieblich Bourdon ...	16 feet
2. Open Diapason ...	8 "
3. Stopped Diapason ...	8 "
4. Gamba ...	8 "
5. Voix Celeste (Tenor C) ...	8 "
6. Principal ...	4 "
7. Flautina ...	2 "
8. Mixture (3 ranks) ...	—
9. Contra Posaune ...	16 "
10. Horn ...	8 "
11. Oboe ...	8 "
12. Clarion ...	4 "
13. Vox Humana ...	8 "

Octave Coupler.  
Tremulant.

*Choir Organ. 7 Stops.*

(Enclosed in separate Swell Box.)

1. Dulciana ...	8 feet
2. Lieblich Gedact ...	8 "
3. Salcional ...	8 "
4. Harmonic Flute ...	4 "
5. Harmonic Piccolo ...	2 "
6. Clarinet (Tenor C) ...	8 "
7. Orchestral Oboe ...	8 "

Swell to Choir.  
Octave Coupler.  
Tremulant.

*Pedal Organ. 7 Stops.*

1. Open Diapason ...	16 feet
2. Violone ...	16 "
3. Bourdon ...	16 "
4. Quint ...	10½ "
5. Flute Bass ...	8 "
6. Violoncello ...	8 "
7. Trombone ...	16 "

Swell to Pedal.  
Great to Pedal.  
Choir to Pedal.

Four Pneumatic Combination Pistons to Great Organ.

Four Pneumatic Combination Pistons to Swell Organ.

Two Pneumatic Combination Pistons to Choir Organ.

Four Combination Pedals to Pedal Organ.

Double-acting Pedal controlling Great to Pedal Coupler.

Balanced Swell Pedals to Swell and Choir Organs.

Compass of Manuals, CC to C, 61 notes.

Compass of Pedal, CCC to F, 30 notes.

Pedal Board, radiating and concave.

All Stops run throughout the full Compass of the Manuals except No. 5 Swell and No. 6 Choir.

Tubular Pneumatic Action applied to Manuals, Pedals, and Drawstop Action, and all Manual Couplers.

Case of Oak, with Silvered Front Pipes.

Wind supplied by Bellows located in the Lecture Hall beneath the Chapel. Feeders driven by Watkins and Watson's Hydraulic Engine, working on 700 lb. pressure. In addition to the Main Bellows there are four large Reservoirs in the Organ itself.

## To Correspondents.

S. T. M. (Wakefield).—We do not know of a book such as you name.

J. F.—Get a "Dictionary of Terms," and you will find there all the information you require.

E. E. T.—"Hear my Prayer" (Mendelssohn), or "God, Thou art Great" (Spohr).

The following are thanked for their communications: B. S. (Sunderland), W. G. (Chester), T. F. B. (Hull), E. R. W. (Gloucester), F. F. (Tonbridge), D. S. (Reading), J. J. (Cardiff), W. F. (Perth), E. S. (Camberwell).

## Staccato Notes.

MR. J. MAUDE CRAMENT, Mus.Bac., Oxon, has been appointed a member of the Board of Examination of the London College of Music for the current year, to fill the vacancy caused by the lamented death of Dr. Horace Hill.

SIR JOHN STAINER's definition of the qualities necessary for a good accompanist are: (1) That he possess a knowledge of reading music and of harmony. (2) That he should be acquainted with the style of music performed. (3) That he should know the characteristics of those performers he had to accompany. (4) While playing with firmness and precision, he should not attempt to lead.

LECTURES on Choir Training, Organ Accompaniment, Voice Production, and other Kindred Subjects are to be given from June 5th to 9th, at the London Organ School.

## Accidentals.

A TEACHER of music in one of the public schools of the south desired to impress the pupils with the meaning of the signs "f" and "ff" in a song they were about to sing. After explaining that "f" meant forte, he said: "Now, children, if 'f' means forte, what does 'ff' mean?"

Silence reigned for a moment, and then he was astonished to hear a bright little fellow shout: "Eighty!"



**"FESTIVAL" ANTHEMS.**

- No. 1.—**"HE IS RISEN" (Easter).** THOMAS FACER.  
2d.; Tonic Sol-fa, 1d.
- " 2.—**"IN THE BEGINNING WAS THE WORD (Christmas or Festival).** CHARLES DARNTON.  
2d.; Tonic Sol-fa, 1½d.  
Geo. SHINN, Mus. Bac., says:—"I consider this is one of Mr. Darnton's best."
- \* " 3.—**"COME, SING WITH HOLY GLADNESS (Sunday School Anniversary).** E. H. SMITH, F.R.C.O.  
2d.; Tonic Sol-fa, 1d.  
"Will become very popular."—*Newsagent.*
- " 4.—**"BLESSED ARE THE MERCIFUL.** G. RAYLEIGH VICARS. 2d.; Tonic Sol-fa, 1d.  
"Interesting setting, . . . simple and expressive."—*Dundee Courier.*
- \* " 5.—**"I WILL SING OF THE MERCIES OF THE LORD FOR EVER (Festival).** CHAS. DARNTON.  
3d.; Tonic Sol-fa, 2d.  
"One of the best anthems we have seen for a long time, and will well repay any attention bestowed upon it."—*Methodist New Connexion Magazine.*
- " 6.—**"OH, LOVE THE LORD (For Quartet and Chorus).** ARTHUR J. JAMOUNEAU. 2d.; Tonic Sol-fa, 1½d.
- " 7.—**"JESUS, THOU SOUL OF ALL OUR JOYS (For Choir Festivals and other occasions).** ARTHUR BERRIDGE. 2d.; Tonic Sol-fa, 1½d.
- \* " 8.—**"O, CLAP YOUR HANDS (Festival).** W. RIGBY, Mus. Bac. 3d. Tonic Sol-fa, 1½d.
- \* " 9.—**"THOU CROWNST THE YEAR WITH THY GOODNESS (Prize Harvest).** ARTHUR BERRIDGE. 2d.; Tonic Sol-fa, 1½d.
- " 10.—**"O, SING TO THE LORD A NEW SONG.** MATTHEW KINGSTON, Mus. Bac. 3d.; Tonic Sol-fa, 2d.
- \* " 11.—**"SHEPHERD OF TENDER YOUTH (Hymn-Anthem for Choir and Congregation).** ARTHUR BERRIDGE. 2d.; Tonic Sol-fa, 1d.
- " 12.—**"THE LORD IS MY LIGHT (Full Anthem).** PERCY E. FLETCHER. 2d.; Tonic Sol-fa, 1d.
- \* Band Parts may be had.
- "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

**The Organist and Choirmaster.**

A Mid-Monthly Musical Journal. Price 3d.

UNDER THE EDITORSHIP OF

Dr. E. J. Hopkins, Dr. Charles W. Pearce,  
and Dr. Charles Vincent.

Office:—9, BERNERS ST., LONDON, W.

Subscribers will receive the paper direct from the Office on the 15th of every month, post free, United Kingdom and Abroad, 4s. per annum.

**POPULAR HYMNS SET TO FESTIVAL MUSIC.**

By E. MINSHALL.

Very Suitable for Anniversary Services.

- No. 1. "Soldiers of Christ, Arise!"  
Sixth Edition, 2d.
- No. 2. "The Son of God goes forth to War."  
Third Edition, 2d.
- No. 3. "All Glory, Laud, and Honour."  
Fifth Edition, 1½d.
- No. 4. "Brightly Gleams our Banner."  
Third Edition, 2d.
- No. 5. "Stand up, stand up for Jesus." 2d.
- No. 6. "I heard the Voice of Jesus say."  
Third Edition, 2d.

TONIC SOL-FA EDITIONS ONE PENNY.

Orchestral parts of all the above may be hired.

"NONCONFORMIST MUSICAL JOURNAL" OFFICE,  
29, PATERNOSTER ROW, LONDON, E.C.**THE ORGANIST'S MAGAZINE OF VOLUNTARIES.**

A SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.

Edited by E. MINSHALL.

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

Volumes I., II., III., and IV., Price 13/6 each.

List of Contents sent on application.

**VOLUME IV.**November, 1897, contains—  
Adagio and Fugue. James Lyon.  
Meditation in F. Oliver D. Belsham.January, 1898, contains—  
Intermezzo. Bruce Steane.  
Postlude in C Minor. C. Darnton.March, 1898, contains—  
Carmen in Memoriam. Geoffrey C. E. Ryley.  
Coro allegro alla Marcia. Ernest H. Smith, F.R.C.O.May, 1898, contains—  
Allegro Brillante. John P. Attwater.  
Andante. Millward Hughes.  
A Fragment. Arthur Berridge.July, 1898, contains—  
Processional March. Ernest H. Smith, F.R.C.O.  
Andante in F. C. Darnton.  
Melodie. James Lyon.September, 1898, contains—  
Reverie. J. P. Attwater.  
Chanson Triste. A. J. C. Gidley.November, 1898, contains—  
Fantasia on the Tune "Stutgardt." Ernest H. Smith, F.R.C.O.  
Andante. James Lyon.  
Berceuse. Arthur Berridge.January, 1899, contains—  
"Gospel." A Fantasy. J. P. Attwater.  
Fughetta in D. Dr. O. A. Mansfield.**March, 1899, contains—**March in E-flat. Cuthbert Harris, Mus. Bac.  
Andante. James Lyon.**May, 1899, contains—**Allegro con spirito. Ernest H. Smith, F.R.C.O.  
Andantino. James Lyon.  
Song without Words. Cuthbert Harris, Mus. Bac., F.R.C.O.**July, 1899, contains—**Melody. Cuthbert Harris, Mus. Bac., F.R.C.O.  
March. Alfred H. Dudley, A.R.C.O.  
Andante Tranquillo. Arthur Berridge.**September, 1899, contains—**Spring Song. James Lyon.  
Introductory Voluntary. C. Darnton.**VOLUME V.****November, 1899, contains—**Contemplation. James Lyon.  
Andante Religioso. C. Darnton.  
Meditation. Arthur Berridge.**January, 1900, contains—**Berceuse. J. P. Attwater, F.R.C.O., L.R.A.M.  
Adagio. E. H. Smith, F.R.C.O.**March, 1900, contains—**Andante con moto. Bruce Steane.  
Allegretto in G. Walter Porter.  
Evening Melody. J. P. Attwater, F.R.C.O., L.R.A.M.**May, 1900, contains—**Prelude and Fugue. Bruce Steane.  
G. F. B. Fugue. Bruce Steane.  
Melodie. Ernest H. Smith, F.R.C.O.

SINGLE COPIES, ONE SHILLING AND SIXPENCE NET.

PUBLISHING OFFICE, 29, PATERNOSTER ROW, LONDON, E.C.



TELEPHONE: "5012 GERRARD."

TELEGRAMS: "FORTISSIMO."

# CRAMER'S

## High-Class Pianofortes.

These well-known Instruments—celebrated for their Quality, Tone, and Finish—can now be obtained at most moderate and advantageous terms. Thirty thousand have been made and are in use. J. B. CRAMER & Co.'s name is world renowned, and their prices are within the reach of all.

PIANOS from £15 15s. for Cash or Hire Purchase System.

J. B. Cramer & Co.'s New Models *They stand alone and unequalled for excellence of tone and finish.* J. B. Cramer & Co.'s Yacht Pianos  
J. B. Cramer & Co.'s School Pianos J. B. Cramer & Co.'s Portable Pianos

City Warehouse: Moorgate Street. Steam Factories: Castle Road, Kentish Town.

All Communications to be Addressed to—

J. B. CRAMER & CO., LIM., *Pianoforte Manufacturers,* 207, Regent St., London, W.

## BAND MUSIC, Easy, Effective, and Popular.

POST FREE. Specimens of CARL VOLT'S Works, best and most popular series yet issued. 400 sets to select from!!!

"THE AMATEUR CONCERT." A Collection of Overtures, Operatic Selections, Movements from Symphonies, etc., arranged as Solos, Duets, Trios, or Quartets for Violin, Piano, and Violin, Viola, 'Cello and Bass, Flute and Piccolo, Two Clarionets, Two Cornets, Euphonium, Trombone, and Drums. 100 Nos. Band, 2s. 6d. each. Separate Parts, Piano, 1s.; other Parts, 6d. each.

SPECIAL FOR SUNDAYS, "P.S.A." etc. "GEMS FROM THE GREAT MASTERS." 24 Nos. Selections from Overtures, Masses, etc. Same arrangements and prices as "Amateur Concert."

"THE SACRED WREATH." A Selection of the most admired Sacred Airs. 24 Nos. Septett and Piano, 1s. 6d. each. POPULAR MARCHES. 36 Nos. For Band of Ten (or less) and Piano, 2s. each.

Also Series of Duets, Trios, and Quartets by CARL VOLT.

JOHN BLOCKLEY, 3, Argyll Street, Regent Street, London, W.

CREAT VARIETY. LOW CASH PRICES.  
HIRE PURCHASE SYSTEM.  
CATALOGUES FREE.

*Murdoch & Co's*  
*Pianos & Organs*

JOHN C. MURDOCH & CO.  
91 & 93 FARRINGTON RD LONDON, E.C.  
AND BRANCHES.

## THE CONGREGATIONAL PSALMIST.

Edited by the late HENRY ALLON, D.D.

TUNES AND CHORALES (649). Including original book and all additional tunes. O.N. and Tonic Sol-fa. Prices, 4s. cloth and 5s. roan.

CHANTS, SANCTUSES, ETC. (107). (Original book.) By the best Composers, ancient and modern. Music arranged for Congregational use. O.N. or Tonic Sol-fa. Prices from 6d.

CHURCH ANTHEMS (115). (Original book.) By the best Composers. Music arranged for Congregational use. O.N. or Tonic Sol-fa. Prices from 1s. 4d. Words only, 4d. and 6d.

COMPLETE CHURCH ANTHEMS (154). Containing above book and additional Anthems. O.N. only, crown 8vo, prices 4s. and 5s. Words only, cheap edition, 6d. and 8d.

CHANTS AND ANTHEMS. Cheap Edition. Bound in 1 vol. (viz., the 107 Chants and the 115 Anthems), O.N. or Tonic Sol-fa. Prices from 2s. Words only, large type, 1s. 6d. and 2s. 6d.

THE CONGREGATIONAL PSALMIST HYMNAL. Edited by the late HENRY ALLON, D.D. Tunes revised by Professor W. H. MONK, Mus. Doc. 921 Hymns and Tunes, O.N., from 3s. 921 Hymns, Words only, from 8d.

REVISED CHANTS, ETC. (180). Uniform with "Psalmist Hymnal." Comp. Score, O.N., from 2/- Words only, 6d.

THE POPULAR SUNDAY SCHOOL HYMN BOOK.

## CHILDREN'S WORSHIP.

A Book of Sacred Song for Home and School use.

Edited by the late HENRY ALLON, D.D.

Containing 654 hymns, simple enough for the Infant School, and mature enough for the most advanced Bible Classes, and sufficient in number and variety for all uses of School and Home Worship.

### WORDS ONLY.

		s.	d.
Single Column Edition.	32mo, limp cloth ...	0	8
" " "	" cloth boards ...	0	10
" " "	" " extra fine paper 1	0	
" " "	" leatherette, red edges 1	4	
" " "	" roan, gilt edges ...	1	8
" " "	Large Type. 16mo, cl. boards ...	2	0

A LIBERAL ALLOWANCE TO SUNDAY SCHOOLS & CLASSES.

Full and Descriptive Catalogue Free.

LONDON: HAZELL, WATSON, & VINEY, LD., 1, CREED LANE, E.C.

Printed by HAZELL, WATSON, & VINEY, LD., London and Ladbury; and Published at the Office of THE NONCONFORMIST MUSICAL JOURNAL, 29, Paternoster Row, London, E.C.